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# Billboard

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The International
Music-Record-Tape
Newsweekly

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CARTRIDGE TV PAGE 18
HOT 100 PAGE 54
TOP LP's PAGES 58, 60

## Two CTV Systems Are 'Go' at VIDCA Confab

NEW YORK — Ampex and Matsuchita (Panasonic) will demonstrate their cartridge TV systems at the First International Cartridge TV, Videocassette and Videodisc Conference sponsored by Billboard and VIDCA at Cannes, France, April 19-23.

It will mark Ampex' first demonstration of its system outside the U.S. and Matsuchita's first demonstration of its system outside Japan.

Meantime, James O. Rice, planner of the Conference, has lined up 150 committed participants. One-third of the participants are on the presidential level, one-third are vice presidents, and one-third are on the managing director level.

Geographically, one-third are from the U.S., 25 percent are from France, and there is strong representation from Scandinavia, Spain, Italy, the Netherlands and Japan.

The biggest industry representation is coming from the audiovisual and electronic sector, but there is a healthy representation enlisted from the financial, manufacturing, distribution, research, book publishing and education fields.

## NAB Print Demand Stirs Disk Cos.' Choice Words

By CLAUDE HALL and ELIOT TIEGEL

NEW YORK—Record industry executives strongly protested the National Association of Broadcasters demand to supply printed lyrics with records sent to radio stations.

The NAB passed a resolution at a board of directors meeting two weeks ago in La Quinta, Calif., calling for singles and albums sent to its nearly 3,400 member stations to be accompanied by printed lyrics as of May 1. The NAB was to request this action by record companies through the liaison committee of the NAB and the Recording Industry Association of America.

Voicing protests were labels such as MCA, Motown, Polydor, Vanguard and Paramount.

Mike Maitland, president of MCA Records, said, "I am opposed. Any aspect of censorship presents a profound problem. Too, if they judge our material, we should be given the right to judge their programming . . . like the principle of equal time."

Several labels voiced "no comment" statements for the the record, but scorned the NAB move in off-the-record statements. One record industry veteran, for example, stated that there were only about 100 AM Top 40 stations which really made a difference in record sales, plus progressive rock FM stations, soul stations, and the college radio stations.

Phil Jones, a leading executive at Motown Records, said he was against the NAB resolution and would "fight like hell" against it. "We've never put out trash . . . and I don't think we should be questioned on it," he said. On a record called "Cloud Nine," by the Temptations, the

(Continued on page 62)

## First CTV Units For Home Rental

By RADCLIFFE JOE

WESTPORT, Conn. — The Videorecord Club, in far reaching agreements with the Equitable Life Assurance Society and Motorola Systems, Inc., will deliver on a rental basis the first cartridge TV units to industry personnel for home viewing, within the next month.

In-home penetration by the company will initially be aimed at the 8,000-man sales force of Equitable, with programming

(Continued on page 10)

## 'War of 1812' Rages Again

By FRED KIRBY

NEW YORK—The "War of 1812" is being fought in the record stores with Eugene Ormandy and the Philadelphia Orchestra virtually competing with themselves. Columbia Records, this month, issued a Tchaikovsky "1812 Overture" with Ormandy and the Philadelphia.

R. Peter Munves, who formerly was with Columbia, is rushing an "1812 Overture" with

(Continued on page 39)

## Billboard Moves HQ to Coast; Nasatir Prez of Intl Operations

NEW YORK—Mort L. Nasatir is being reassigned from publisher of Billboard to president and chief executive officer of Billboard Publications Inc.'s international operations. Nasatir will be based in London. Hal B. Cook, vice president of Billboard's business publications, will take over as publisher of Billboard. (See separate story.)

Working with Julian Ormond, managing director, Nasatir will be responsible for the development of Billboard's present European operations, and new investment in other European ventures.

Also under Nasatir's supervision will be advertising and circulation sales development for all U.S. publications. He will also manage Billboard's participation in the VIDCA-Billboard cartridge TV conference and IMIC 3.

Reporting to Nasatir will be Ormond; Andre de Vekey, European and U.K. sales director; Mike Hennessey, editorial director, U.K. and Europe, and Germano Ruscitto, publisher of Discographie Internazionale.

NEW YORK—In a move to equalize its editorial and sales strength on both Coasts, Billboard will shift its editorial and sales headquarters from New York to Los Angeles. The move goes into effect April 1.

At the same time, Hal B. Cook will replace Mort L. Nasatir as publisher of Billboard. Cook will retain his other duties as vice president of Billboard Publications Inc. Cook will be based in Los Angeles. Nasatir is being transferred to London as president of International Operations. (See separate story.)

Also being transferred from the New York office to Los Angeles are Lee Zhito, associate publisher and editor in chief, and Paul Ackerman, music editor, among others. Mike Gross will head the New York editorial operations and continue in his posts as associate editor and talent editor.

(Continued on page 62)

## Stereo Dimension Shaping New Aim Via Westinghouse

By MIKE GROSS

NEW YORK — The recent acquisition of Longines by Westinghouse has put Stereo Dimension Records in a "new ball game." Loren Becker, president of Stereo Dimension, has been given the go-ahead and the financial support to build the company in all areas. (Westinghouse is listed as the 15th world's largest corporation with an annual gross of $3.5 billion.)

The build-up of Stereo Dimension, according to Becker, will include production deals as well as artist deals. "We'll now be operating on a bigger budget," he said, "and will be in a competitive position with the major labels for artists and producers." As far as artists are concerned, Becker said that he's interested in known artists as well as new artists. "My main criteria," he said, "is that they be working artists." Becker's philosophy is based on the principle that records must be supported by an artist's live exposure in clubs, concerts and television.

The company's buildup will also be centered behind-the-lines on home office staff and in the field. The New York headquarters at 118 West 57th St. has recently been expanded and Becker has been screening candidates for posts with the firm

(Continued on page 10)

## Mattel Enters Instrument Field

LOS ANGELES — Mattel, Inc., which owns Audio Magnetics Corp. and the Ringling/Barnum Circus, has expanded into the musical instrument field with the creation of a new company, Optigan.

(Continued on page 10)

## Capitol Hikes LP's to PX's

LOS ANGELES — Capitol has increased its album price to the military market, which accounted, industry-wide, for $310 million in "sundry" sales last year.

Recorded product is categorized by the military as a sundry item and is sold in nearly 200 PX's, where an estimated four million people shop.

The price hike is Capitol's first to the military since 1956. Previously, there was no price differentiation between T and W prefixed albums. They were both sold for $1.80. Now the price is $2.10 for T LP's (which retail for $4.98) and $2.35 for W LP's ($5.98 retailers.)

Other product affected in the upswing are Seraphim titles

(Continued on page 6)

(Advertisement)

HIT SINGLES MAKE HIT ALBUMS MAKE HIT SINGLES MAKE HIT ALBUMS

R. Dean Taylor

"Ain't it a Sad Thing"
R-5023

From the Album . . .

I Think Therefore I Am
Rare Earth RS-522

FOUR TOPS

"Just Seven Numbers"
M-1175

From the Album . . .

Changing Times
Motown MS-721

THE JAZZ CRUSADERS

"Way Back Home"
C-8010

From the Album . . .

Old Socks, New Shoes
New Socks, Old Shoes
Chisa CS-804

# For those of you who think Chet Atkins has been spending too much time behind a fancy desk making big business decisions, we present "For the Good Times."

LSP-4464;
P8S-1663;
PK-1663.

*Chet's a V.P. here at RCA Records. He produces some of our best country artists and has the kind of busy day any executive has. But recently he put aside the paperwork and walked into the studio with his guitar. Where he spent a long, long time recording songs "For the Good Times—and Other Country Moods." This is a fine album, one Chet's mighty pleased with. It includes his new single*

## "Snowbird"

b/w

"Chaplin in New Shoes"
#47-9956

*So next time RCA Records in Nashville can't get Chet in his big exec office for you—just try the studio.*

**dynaflex**
is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

**RCA** Records and Tapes

# Merc Revamping Clicks; LP's Score

By EARL PAIGE

CHICAGO — Of the last 20 albums Mercury Records has released from mid-October to Jan. 1, a dozen, or 60 percent, have achieved chart positions. The turnaround for Mercury is a result of a complete restructuring by president Irwin Steinberg 13 months ago, said marketing director Lou Simon.

Simon outlined the prime objectives of the reorganization: cut the amount of releases and the artist roster (Mercury is now releasing one-third the amount of product it did two years ago); concentrate on contemporary music (acts such as Uriah Heep, Graham Bond and Buddy Miles are part of 12 charted albums); solidify distribution (Mercury closed its branch operations and went to independent distributors, a move completed about a year ago and restructured the promotion department).

The last objective found Mercury dropping the old individual subsidiary product manager approach and going with what Simon, a senior vice president, calls a "tandem team." John Antoon is responsible for singles

(Continued on page 62)

# MOR & Country Lead Stations' Music Formats in Hrs Each Day

NEW YORK — Middle-of-the-road and country music lead radio station music formats in total hours on the air each day. Rock and contemporary music follow. This finding is among the preliminary results of a survey sponsored by the Recording Industry Association of America and the National Association of Broadcasters to help recording companies improve their services to radio stations.

Approximately 5,900 stations received the survey and 2,500 responded. On Jan. 22, a followup survey was mailed to those who have not yet responded to the survey. Final results will be based on these returns.

Highlights of the preliminary figures follow:

- 82 percent of the stations reported playing middle-of-the-road music sometime during the broadcast day. Middle-of-the-road represented 48 percent of the total hours of all music played by stations responding to the survey. (The total number of hours reported by the 2,500 stations was 43,500—covering a 24-hour period).
- 56 percent of the stations responding said country music was played on their stations. 18 percent of the total hours of all music played by stations answering the questionnaire was country.
- 40 percent of the stations reporting played rock on the air. Rock represents almost 14 percent of the total daily hours reported.
- 9 percent of the stations reported playing a combination format of black, soul and rhythm & blues. This is two percent of the total hours on the air each day.

The questionnaire asks questions such as whether stations play albums, 45's or both; how they obtain recordings; the number of hours per day each type of music is played; which record representatives are in contact with them and if any difficulties are encountered with recording companies.

# RCA Country Drive Hits Chart Paydirt

NEW YORK—RCA Records country program, which began last fall, has paid off for the label with 36 percent of the country chart action. According to Harry Jenkins, division vice president, country music and record operations, RCA is now getting hit product from established artists, as well as hit sales action from newer artists like Jerry Reed, Nat Stulkey, and Kenny Price.

The company began a concerted program last fall with a sales contest for its distributors for which the seven biggest prizes were new automobiles. Title of the program was It's in the Stars, a theme which was carried through all over the country.

"It's in the Stars" also was the title of a two-LP sampling of new product from RCA's Nashville artists. The album originally was sent to distributor salesmen

(Continued on page 8)

# Govt Meeting on Device Said to Impair Tapes

WASHINGTON — The danger of film and magnetic tape shipments, to foreign countries, being damaged by new X-ray security devices now used by some air carriers, has prompted the President's Committee on Consumer Affairs to call meeting to discuss the problem.

Participants at the meeting to be held here on Monday (15), and Tuesday (16), will include representatives of the Federal Aviation Authority (FAA), the Post Office Dept., and the International Tape Association.

The situation was drawn to the attention of the Consumer Affairs Committee by the ITA, which was recently alerted of the problem. ITA members have already been warned of this danger.

The X-ray device, called a Magnatometer, was recently installed at airports throughout the U.S. in an effort to screen air cargo shipments for arms and explosives.

According to Larry Finley, executive director of the ITA, the X-ray device can result in erasing prerecorded tapes as well as introducing high-noise levels in blank tape. He further said that tape and film shippers are being warned of the problem only when the Security Division of the FAA learns that a shipment contains film or magnetic film.

"The problem here," he said, "is that few shippers label the contents of their shipment on the outside of the carton. We are, therefore, advising our members to alert air carriers in advance of tape and film shipments, and to clearly stamp all cartons, "Do Not Expose to Radiation."

JOHN CARTER, managing director of the American Guild of Authors and Composers, presenting a check of $4,950, representing "discovered" money to Bobby Hebb, the writer of many hits including "Sunny."

**For More Late News**

**See Page 62**

# Tokyo 'Hair' LP for U.S.

NEW YORK—RCA Records will release the original cast album of the Tokyo production of "Hair" in the U.S. The album, which was recorded by RCA's Japanese licensee, the Victor Co. of Japan, was originally sent to American reviewers as an example of some of the rock recording being done outside the U.S. At that time, RCA had no plans to release the album in the U.S.

When favorable reviews of the album started appearing in many of the nation's underground and regular press, consumer request for the album began coming in to RCA.

The album is the score from "Hair" done in English and Japanese. RCA's original Broadway cast set of "Hair" has been on Billboard's Top LP's chart for 133 weeks.

# Col Custom, Tyrell Deal

NEW YORK—Columbia Custom Labels has set an exclusive distribution deal for Steve Tyrell's new label, New Design. The first release on the New York-based label will be a single, "Carry Me Back," recorded by Barry Mann and produced by Mann, Al Gorgoni, and Chips Moman at Moman's American Recording Studios in Memphis. It will be released later this month.

Tyrell said, "Our objective at New Design is to create a situation that will be tremendously attractive to artists. We're trying to put together an all-star team of writers and producers."

# Gortikov to Get ADL's Award

NEW YORK—Stanley M. Gortikov, president of Capitol Industries and Capitol Records, will receive Anti-Defamation's League's 1971 Human Relations Award at a testimonial luncheon in the Hotel Pierre here on Wednesday (17). Two previous recipients of the award, Jack Grossman, president of Merco Enterprises, and Clive Davis, president of Columbia Records, will serve as honorary chairmen.

Seymour Graubard, national chairman of the Anti-Defamation League, said that Gortikov is being honored as "a man of leadership, vision and humanitarian concern, whose work for cultural growth and human betterment has been truly distinguished."

GORTIKOV

Cy Leslie, chairman of the board of Pickwick International, will preside at the luncheon.

# Ri-Fi and Durium Say No To '71 San Remo Festival

MILAN—Italian record companies Ri-Fi and Durium will not compete in the 1971 San Remo Song Festival, to be held Feb. 25-27.

Spokesmen for the companies stated that they felt the expense involved in appearing at the Festival, long considered a valuable international showcase for Italian material, did not justify commitment.

To present an artist at the Festival at present a record company's cost would be 1 million lira ($1,600), and publisher payment is also involved. A selection committee narrows down an artist roster of 24 to appear at the Festival from a total of 200.

A Ri-Fi executive commented that the company considered it a "matter of principal" to pull out of the Festival.

Meanwhile, the leading Italian trade union for artists, CISAS, has lodged objections to the fact that foreign artists are participating in the Festival. In spite of this, the foreign artist line up includes Jose Feliciano (RCA Italiana), Ray Conniff (CBS-Sugar), Jimmy Cliff, Rare Bird (Phonogram), Mungo Jerry, French singer, Antoine (Ricordi), Merle Haggard (EMI Italiana), French singers Michel Delpecb, David Alexander Winter (SIF-Barclay), Spanish group, Aguaviva (Carosello).

## Lib Distribution Deal With CTI

NEW YORK—The Liberty distribution deal, which was completed with CTI Records, is for the cities and areas of Cleveland, Baltimore, Detroit and Dallas only, not the entire country as the Billboard article last week indicated.

# U.K. Govt Seen Keeping 20 Stations in BBC Network

By BRIAN BLEVINS

LONDON—The U.K. government is expected to retain 20 local radio stations in the British Broadcasting Corp.'s network which were threatened in earlier government moves. Minister of Posts and Telecommunications, Christopher Chataway will suggest this in an address on commercial radio in the U.K. Parliament within the next two months.

In a scramble to save its local radio network, the BBC has evidently unearthed a number of unused medium wave frequencies which the Corporation claims will make possible the coexistence of its network and up to 50 or 60 commercial stations under separate control.

It remains for Chataway's office to determine whether commercial radio will operate through a number of regional outlets or as a national network. The former option, if taken, could mean that regional commercial stations would be administered by the existing Independent Television Authority. But a national commercial network would necessitate the establishment of a new Independent Broadcasting Authority which would possibly have the power to obtain programs from independent production outfits similar to those used in television by the ITA.

Broadcasting pundits anticipate Chataway will opt for a national radio network because advertisers have expressed doubt about the usefulness of localized commercial stations.

Chataway is also said to have registered complaints against the BBC's doubling up programming

(Continued on page 10)

# Brunswick Campaign to Highlight 8 New Albums

NEW YORK—Brunswick Records has designated February as "Brunswick Big 8 Month." The "Big 8" campaign will highlight eight new album releases. Throughout the month, dealers will be offered one free album of their choice for every 10 albums ordered.

Artists featured in the "Big 8" promotion are Jackie Wilson, the Artistics, Barbara Acklin, the Chi-lites, the Lost Generation, Fred Hughes and Louis Armstrong.

According to Harold Komisar, Brunswick vice president, the Armstrong album will receive an extensive promotion by both Armstrong and Brunswick. Within the next month, Armstrong will appear on three key network TV shows, "The David Frost Show," "The Dick Cavett Show" and Johnny Carson's "Tonight Show." Each show will feature a visual plug for the album. In addition, Brunswick is offering a $100 prize to the distributor salesman who comes up with the best dealer window on the Armstrong package during February.

## Buddah Renews Tie With Natl General

NEW YORK—Art Kass, co-president of the Buddah-Kama Sutra Group of labels, and Michael Klein, president of National General Records, have agreed to continue the distribution deal between the two labels.

Upcoming singles product on the National General label feature Dalton James & Sutton, and Barbara Mason. The new LP's feature singer/composer Risa Potters, Chariot, and Body & Soul.

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# 'Love Story': Prints' Sales Prince

By MIKE GROSS

NEW YORK—The unprecedented boom of "Love Story" as a book, a movie, and on records, has spread to the sheet music field. According to Marvin Cane, executive vice president and general manager of Famous Music, sales on printed music from "Love Story" is approaching the 500,000 mark. Hansen Publications, printer for Famous, has printed 19 different arrangements of the "Love Story" music, 14 more are heading for the presses, and still others are in the offing.

Few aspects of the music, composed by Francis Lai, will remain untouched by at least one of these publications. The bulk of them are for solo performance, but the educational area is being strongly accented as well. Sidney Herman, vice president of Famous Music, is coordinating the print action with Hansen.

Top print piece is Henry Mancini's own piano version of the "Love Story" theme. Mancini's recording of the "Theme From Love Story" on the RCA label is continuing to ride high on Billboard's Hot 100 chart. Famous anticipates the Mancini piano version to achieve the success of his "Romeo and Juliet" piano arrangement of two years ago.

### Other Versions

Other versions of the "Love Story" theme which are picking up strong print sales are the Glen Campbell guitar solo, a Mark Laub arrangement for organs, and various arrangements for easy guitar, accordion, violin and chord organ. The lyric version, "(Where Do I Begin) Love Story," has appeared in six different single publications. Carl Sigman wrote the lyric.

Due to exposure the Francis Lai music is receiving in theaters and on recordings, Hansen has stepped up its printing of educational arrangements. Leading in this field is John Brimhall, who is responsible for 10 of them, and partly responsible, with band arranger John Edmondson, for an 11th. Brimhall has added the "Theme," "(Where Do I Begin) Love Story," and "Selections from 'Love Story'" to his piano teaching series. His new organ series has been similarly increased, and shortly there will be a storyteller music book with Brimhall arrangements for piano, organ, guitar, and voice. Brimhall has also put together two intermediate piano solos, one of the "Theme," and one of "Selections From 'Love Story.'"

The large number of other educational arrangements, primarily for band and for chorus, indicate Famous and Hansen's awareness of the youth appeal of the music, and of the ever-expanding youth market as a whole. Among the seven selections available are a concert band arrangement by Quincy Jones, and an adaptable version by Bill Oliver which can be used by any size group from a small combo to a stage band, and even includes an optional choral arrangement.

Francis Lai's score has been incorporated into souvenir music books for various instruments, which includes all the music from the original soundtrack of the Paramount picture as recorded on Paramount Records.

# MARTIN UPPED BY CASH SHOW

NASHVILLE—Chance Martin, longtime production associate to the Johnny Cash show, has been promoted to the post of assistant to the producer.

Martin, a veteran of some 52 network shows with Cash, was retained during the recent cutback of personnel on the show. It was erroneously reported that he was among those dropped from the program. Linda Harte, who also was among those originally listed as dropped, has been rehired as talent co-ordinator. Six others, including the producer, were cut from the series.

# McClellan Sets Copyright Thrust

By MILDRED HALL

WASHINGTON — All hands girded for battle here on the copyright front last week, as Sen. John L. McClellan, chairman of the Copyrights Subcommittee prepared to reintroduce the embattled revision bill, and his own separate anti-piracy bill to give recordings protection from unauthorized duplication.

Librarian of Congress Quincy L. Mumford, in an unusually strong letter of endorsement urged early passage of the separate anti-piracy bill, in response to a query from Sen. James Eastland (D.), chairman of the Senate Judiciary committee considering both bills. (See separate story.)

On the revision battle line, recording producers and artists and musicians were hopeful of a sympathetic vote on record performance royalty from the two senators newly named to the Judiciary committee to replace Sens. Dodd and Tydings who lost elections in November.

The new members of the Senate Judiciary committee are Sen. John V. Tunney (D., Calif.) and Sen. Edward J. Gurney (R., Fla.). Legislators from California are usually very familiar with the needs and problems of the home entertainment and performing arts groups—and Florida is a state with similar empathy.

The revision bill to be considered by the Senate Judiciary committee in this 92d Congress, will duplicate the S.543 revision bill voted out by Sen. McClellan's Copyrights Subcommittee members in December 1969.

The bill would provide full copyright for sound recordings as present law provides for films and music: protection against unauthorized duplication (piracy), and the right to performance fees for the recordings themselves when played on radio, jukeboxes or elsewhere for commercial profit—often for years after the original recording has ceased to bring revenue to producer, artist, or musicians.

The Copyrights subcommittee membership is the same in this Congress as last, and the members had no objections to the copyright against piracy (now also contained in Sen. McClellan's separate and hopefully faster bill). The subcommittee vote on record performance royalty was four to one in favor.

Speculation was that potential vote on the full Senate Judiciary committee was about half and half on the record performance royalty. In this Congress, the vote is expected to be very close if and when the Judiciary committee members act on the revision and ready it for the long-awaited Senate floor action.

In any case, those close to the scene here believe that it is now or never for the record royalty and the whole revision bill, at least for a considerable span of years. In the next two sessions of the 92d Congress, the revision effort may again hinge on some compromise to settle the standoff between broadcasters and the rival CATV systems, over the cable TV's competitive rights and liabilities.

One improvement over the four-year impasse on this issue is the promise of early action by the Federal Communications Commission to finalize rules for the multi-channel CATV service, which picks up programming from broadcast TV stations and wires it into subscribers homes, and is capable of two-way communication. This would leave the broadcasters only the purely copyright aspects to challenge in the revision bill.

### Strong Pressure

Pressure will be strong from all copyright-based industries, creators and users, on the 16 members of the Senate Judiciary committee. The nine Democrats on the committee are Chairman James Eastland (Miss.), John McClellan (Ark.), Sam Ervin (N. C.), Philip Hart (Mich.), Edward Kennedy (Mass.), Quentin Burdick (N.D.), Birch Bayh (Ind.), Robert C. Byrd (W. Va.), and John V. Tunney (Calif.). The seven Republicans are: Roman Hruska (Neb.), Hiram Fong (Hawaii), Hugh Scott (Pa.), Strom Thurmond (S. C.), Marlow W. Cook (Ky.), Charles M. Mathias (Md.), and Edward J. Gurney (Fla.).

The Copyrights subcommittee membership is the same as in last Congress, Sen. McClellan, chairman, and Sens. Hart, Burdick, Fong and Scott. Mail to the senators can be addressed to the senator, United States Senate, Washington, D.C. 20510.

# In This Issue

CAMPUS ........ 26
CARTRIDGE TV ........ 18
CLASSICAL ........ 39
COUNTRY ........ 40
INTERNATIONAL ........ 48
JUKEBOX PROGRAMMING ........ 35
MARKET PLACE ........ 46
RADIO ........ 27
SOUL ........ 30
TALENT ........ 20
TAPE CARtridge ........ 12

FEATURES
Stock Market Quotations ... 8
Vox Jox ........ 28

CHARTS
Best-Selling Jazz LP's ........ 45
Best-Selling Soul Albums ........ 30
Best-Selling Soul Singles ........ 31
Action Records ........ 34
Hits of the World ........ 51
Hot Country Albums ........ 42
Hot Country Singles ........ 41
Hot 100 ........ 54
Tape CARtridge Charts ........ 14
Top 40 Easy Listening ........ 29
Top LP's ........ 58

RECORD REVIEWS
Album Reviews ........ 43, 44, 45
Single Reviews ........ 56

# Studio Track

By CLAUDE HALL

Record Plant East, the New York branch, has just laid out $265,000 to go quadrasonic; this is just the first step, said **Chris Stnne,** executive director; "we believe that it's the future." And the West Coast division, where co-executive director **Gary Kellgrin** hangs out, will start construction on a third studio—to be finished by June—that will also be quadrasonic. In each place, New York and Los Angeles, two studios are being kept going full steam so as not to lose too much revenue. In the New York operation, for example, I stopped to say hello to **Paul Stokey,** of **Peter, Paul & Mary,** who was cutting an album on his own with a bunch of musicians; they were all relaxed and cutting up and not hurrying too much and that's the general drift of the atmosphere of the Record Plant. That new quadrasonic studio in New York, for example, will have a special nook or cranny and Stone said it was designed especially with **Corky Lang,** drummer for Mountain, in mind; it's a huge nook because Lang has been known to keep enough drums around on a recording session to fill up most studios. Anyway, **Barbara McNair** has signed up to be the first artist in the new quadrasonic location on Monday (15). The thing that makes Record Plant's new operation different, however, because a lot of studios "claim" that they can record in quadrasonic, is the design work of **Tnm Hidley,** who's official title may be director of research and development, but who's forte is engineering and who's guided all of the technical developments at Record Plant. A new console will allow producers to simultaneously mix down both quadrasonic and stereo product; this unit was constructed by Spectrasocc in Ogden, Utah, to Hidley's design. Hidley also designed the recording equipment, which was built by MCI in Fort Lauderdale, Fla.

* * *

On Feb. 16, the Audio Engineering Society will present a panel session on recording consoles at the United Engineering Center, Room 126, 345 East 47th St., New York, N.Y. Moderator will be **William Windsor** of Studio Consultants Inc. Panelists will include **Wayne Jones,** president, Olive Electro Dyamics, Montreal; **Saul Walker,** director of engineering, Automated Processers, Farmingdale, N.Y.; **Geoffrey Watts,** chief engineer, Neve Electronic Labs, Hertfordshire, England; and **William Stahl,** president, Ultra-Sonic Recording Studios, Hempstead, N.Y. Sounds like a good session. It starts at 7 p.m. and they'll furnish coffee and cake.

* * *

Ran into **Lynn Anderson** of Columbia Records the other night at a New York party and she accused me of saying **Billy Sherrill** produced her last LP when actually it was **Glenn Suttnn,** a very close relation. Sorry about that, Lynn. . . . **Ersel Hickey** was in Soundview Studios, Kings Park, N.Y., last week working on his first LP for Louis Lofredo Associates; **Bob Gallo** was producing the session. . . . In National recording studios, N.Y., Master Jazz was producing an album with the all-time great **Roy Eldridge.** . . . In Criteria Recording Studios, Miami, the engineering crew of **Hnwie** and **Rnn Albert** and **Chuck Kirkpatrick,** took 16-track mobile equipment into the Hump to record **Buddy Miles.**

* * *

Using Ampex equipment, Lansing Sound Studios in Lansing, Mich., reports that **Chuck Berry** has been there on a session and is coming back to finish up an LP. Studio manager Jim Joseph said the Michigan group, the **Wnolies** backed Berry on his session; the group has their own LP out on their own label—Spirit Records—which seems to be selling fairly well in Michigan. Berry produced his own session in the two-year-old studio; the Rare Earth Records people also use the studio.

* * *

**Pat Goerte,** girl Friday at Vanguard Recording Studios in New York, said that **Brandnn Harris** was in last week producing **Steve Cole** for Vanguard Records, and the tune is "Paradox." Or have I got everything backwards? Well, anyway, Decca Records' **Whitney Sunday** is due into the studio this week for a session.

# Gold Awards

"Groove Me" by **King Flnyd** on the Chimneyville label from Jackson, Miss., was certified for a gold record by the RIAA. Chimneyville is distributed by Cotillion Records.

* * *

**Tnm Jones,** Parrot Records artist, has received certification for a gold LP for his album, "I Who Have Nothing." This marks Jones' eighth consecutive gold LP.

# Soria to Head Opera Guild

NEW YORK — Dario Soria will become managing director of the Metropolitan Opera Guild, June 1, succeeding Mrs. Charles F. Darlington, who is retiring. Soria has been newly elected to the guild's Board of Directors.

Soria, a native of Rome, introduced Cetra Records to the U.S. after World War II. Under him, Cetra-Soria built the largest worldwide catalog of recorded opera. He founded Angel Records, a subsidiary of EMI, in 1953, and became president of its American branch.

Soria assisted Gian Carlo Menotti to organize the Festival of Two Worlds in Spoleto in 1958. He then joined RCA Records as vice-president of its international division, a post he held until late last year.

# Bacharach LP, TVer Plugged

LOS ANGELES—A&M and Singer will co-promote Burt Bacharach's new LP and forthcoming television special. A&M will promote the new LP, "Burt Bacharach," with ads in major publications, with special distributor ad mats, 60-second radio spots, a billboard on the Sunset Strip.

Singer will develop its own mass circulation ads for the TV show, airing March 14. Guests on the program include Barbra Streisand, Tom Jones and Rudolph Nureyev.

# Ofman Disk Profit To Marciano Fund

HOUSTON—All proceeds of the single "Winners Never Quit—Quitters Never Win" by Lee Ofman on Soundville Records will be donated to the Rocky Marciano Memorial Foundation to aid underprivileged children. The single is based on Marciano's life, according to Soundville president Jimmy Duncan. Mercury Records distributes Soundville.

# 1971 is beginning even hotter than 1970 ended.

In just 5 weeks, since January 1st, Columbia has had 5 different singles in the Top 10.

These two will be there in no time:

**"Me and Bobby McGee."** 4-45314
Janis Joplin
**Bullet 42**

**"(Where Do I Begin) Love Story."** 4-45317
Andy Williams
**Bullet 68**

And announcing the release of two new singles that are already receiving airplay in every major city in the country:

**"Free."** 4-45331
Chicago

**"Oye Como Va."** 4-45330
Santana

This One
7PN1-8JS-GLT6

**On Columbia Records**
Music of Our Time from The Music Company

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Vol. 83 No. 7

# 30 Elected By AGAC

NEW YORK — The American Guild of Authors and Composers has elected a Council of 21 members and alternates.

The Council members are Dorothy Fields, Burton Lane, Duke Ellington, Abel Baer, Hal David, Alex Kramer, Leonard Whitcup, Sheldon Harnick, Ervin Drake, Charles Strouse, Bennie Benjamin, Billy Taylor, Kay Swift, Gene de Paul, Paul Francis Webster, Vic Mizzy, John Green, Ray Evans, Ralph Freed and Don Raye.

Alternate Council members are Jay Gorney, Johnny Cash, Clinton Ballard, Leon Carr, Robert Colby, Carroll Carroll, Donald Kahn, Don Ellis and Lew Spence.

# Italian Book Co. Ends ASCAP Tie

NEW YORK — The Italian Book Co. has terminated its membership in the American Society of Composers, Authors and Publishers (ASCAP). As of Jan. 1, the more than 25,000 compositions in its catalog are no longer authorized to be performed under the ASCAP contract.

The Italian Book Co., formerly known as De Martino Italian Music Corp. and Liberia De Martino, is looking for a new licensing affiliation. Users of Italian music should contact the firm's attorneys Beldock & Kushnik in order to have contracts issued.

# Chappell Holds Dialog Program With Students

NEW YORK — Chappell & Co. held its first open house in its program to communicate directly with today's youth at its New York offices Jan. 26. The open house was held for the students of Albright College.

The program featured a symposium on "The Evolution of the Song in Music Publishing; The Story Behind 'Salvation,' " which was followed by a tour of the publishing company.

During the session the students were presented with kits containing a vocal selection of Chappell's current Broadway music, "Two by Two," the Bob Dylan folio "New Morning," a vocal solo of "Why Can't I Touch You" (from "Salvation"), several recorded versions of that song, a Chappell catalog, and a copy of the 244-song "Chappell Story."

# Cap PX Hike

• *Continued from page 1*

($2.98) selling for $1.15, up 15 cents and $5.98 Angels, formerly $1.80 and now $2.35. Cassettes (retailing for $6.98) are up from $2.82 to $2.96. Eight-track cartridges, selling for $3.29 and singles, selling for 39 cents, remain static.

"An increase to the military was long overdue," said Brown Meggs, Capitol's assistant to the president. "In keeping with recent domestic price increases, Capitol reevaluated its price structure and determined that price increases were necessary to offset today's increased artist royalties and product costs. Not many PX items and entertainment for the military have enjoyed one price over the past 14 years."

The Pacific and Europe are the major military markets, with Capitol anticipating a swing back to Europe as more American troops are withdrawn from Pacific regions. All product is shipped collect. Of the four million people, 2.8 are military—the rest dependents.

# Executive Turntable

GLEW

GOLD

BLACKBURN

**Dave Glew** named vice president, director of marketing, Atlantic Records. He joined the company in 1969 as album sales and merchandising manager and was previously with Seaway Distributors, Cleveland. . . . **Wally Gold** named general professional manager, ATV-Kirshner music complex in the U.S. Gold was previously an a&r man, Columbia Records and was also associated with A. Schroeder Music Corp. . . . **Rick Blackburn** appointed director of sales, Epic Records and Columbia Custom labels. Formerly with the label as director, national promotion, Blackburn rejoins from Ode Records where he was director,

* * *

**Johnny Pate,** arranger-producer, and East Coast director of a&r for MGM and Verve Records, has left the company. . . . **Lindsay Chandler** named district manager, Southwest, London Records, based in Dallas, was formerly in a similar position there with United Artists. . . . **Jerry Wagner** named national promotion director for Jubilee and associate label. He was formerly Southern regional promotion director, RCA. . . . **Fred Mirick,** former manager, Sound Art, talent management division of Soundville, Houston, promoted to vice president, music division. **Eddie Kilroy,** previously head of the record division, named vice president, recorded product.

* * *

**Bertil D. Nordin** named vice president, finance, GRT Corp., and **J.G. Peterson,** formerly treasurer, named vice president and assistant to the president for corporate relations. . . . **Ferry Wienneke,** general manager, Basart, a major music publishing company in Holland, has left to set up his own operation. He will continue to work for Basart in various capacities.

*(Continued on page 62)*

# SEED Builds Studio, Duplicating Facility

VALLAURIS, France — A recording studio and tape duplicating facility is being completed here by SEED (Societe Europeenne d'Enregistrement et de diffusion), the Paris-based firm headed by Jean Delachair. SEED thus becomes the first French independent firm to decentralize its operation by setting up a manufacturing capability on the French Riviera. Vallauris is two miles from Cannes.

Delachair recently imported GRT tape duplicating equipment from Sunnyvale, Calif., giving SEED high-speed duplicating capacity in both cassette and 8-track configurations. The operation here will be able to duplicate 1,500 cassettes and 3,000 8-track cartridges per 8-hour shift.

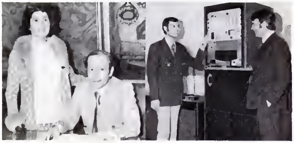
SEED also was appointed GRT's exclusive agent for the U.S. firm's duplicating equipment in France.

The studio, according to Delachair will be equipped with the latest recording facilities, and will be large enough to accommodate a 15-piece group. The building, including studio, tape duplicating plant and offices, is air-conditioned.

Delachair told Billboard that this area has needed recording facilities for some time. A number of recording artists reside on the Riviera, and many top disk performers regularly appear at the posh spots. Recording facilities here, Delachair said, will make it possible for artists to record without having to fly to Paris for sessions. The operation here will complement SEED's recording and mastering facilities in Paris.

Both the studio and tape duplication facilities will be in operation this week. The new building is near SEED's metal and tool working plant, where Delachair plans to go into production for the assembly and manufacture of a line of tape cartridge players.

Delachair, of French descent, is a naturalized U.S. citizen who has been residing here and in Paris. After 12 years with the U.S. Air Force, he served in the U.S. aerospace industry. He was with Northrop Aircraft and later with Lockheed as European representative for the commercial communication satellite programs.


(left photo) JEAN DeLACHAIR, director general of Societe Europeenne D'Enregistrement et de Diffusion, will open the operation of SEED, recording studio and tape duplicating facilities. His wife looks on. (right photo) Phil Sun, left, GRT's engineer, turning over the GRT 260 high-speed model master duplicator equipment for Michel Bernard, technical director of SEED.

# CAT STEVENS

Cat has a new single out.
"Wild World"/
"Miles from Nowhere" AM 1231
from his new album,
"Tea for the Tillerman" SP 4280

His debut performances at such venues as the Fillmore East and the Troubadour evoked excitement of Elton-Johnish proportions. Since those performances FM programmers have been playing selections from his new **Tea for the Tillerman** album as if there were no tomorrow. Perhaps the most-played selection, **Wild World**, has just been released as a single, meaning that Cat is about to become as big with the AM audience as he is already with the concert and FM audiences.

Licensed by Island Records Ltd., London

**ON A&M RECORDS**

# U.S. Librarian Mumford Backs Anti-Piracy Bill

WASHINGTON — Sen. John McClellan's separate anti-piracy bill has received a strong endorsement from the Librarian of Congress. L. Quincy Mumford, who recently urged the Senate Judiciary Committee to act quickly on the bill.

In response to an inquiry from Judiciary Committee chairman Sen. James Eastland (D., Miss.), the Librarian's letter "fully and unqualifiedly" endorsed legislation to help stem the worldwide record piracy and protect American recordings from the steep losses to producers, performers, writers and publishers.

"The recent and very large increase in unauthorized duplication of commercial records has become a matter of public concern in this country and abroad. With the growing availability and use of inexpensive cassette and cartridge tape players, this trend seems certain to continue unless effective legal means of combatting it can be found."

The Librarian pointed out that "neither the present Federal Copyright Statute nor the common law or statutes of the various states are adequate for this purpose." The best solution, an amendment of the copyright law to provide limited protection against unauthorized duplication, is that embodied in the McClellan bill, he believes.

There would be no conflict if and when the revision bill, also banning unauthorized duplication of recordings, is passed, since the terms are identical. The Librarian hoped the committee would act quickly on the separate bill, because the revision may again be delayed by the unfortunate impasse over the Cable TV issue, which "has still not reached a compromise between the rival industries."

The international aspects of record piracy are of "immediate concern," Mumford wrote, and the limited copyright for recordings would aid U.S. negotiators who are working on a special anti-piracy treaty under development.

"If the current plans remain unchanged, this special treaty will be signed at Paris next July, and favorable action on the domestic bill will not only help our nego-

(Continued on page 10)

BESSIE SMITH
1898
1937
SHE WAS BORN TO SING
THE EMPRESS OF THE BLUES

BESSIE SMITH has been memorialized by the American Negro Commemorative Society through a new commemorative medal issued in her honor. John Hammond, director of talent acquisition at Columbia Records, received the first minted Bessie Smith medal from the Society for his "unceasing efforts in the field of jazz and blues." Hammond's latest Bessie Smith project has been the reissue of her entire catalog (1923-33) on Columbia Records.

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☐ 3. Operator/Dist. of Juke Bxs./ Coin. Mech. (81)
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☐ 5. Buyer of Musical Talent (45)
☐ 6. Booking Office or Artist Mgmt. (46)
☐ 7. Entertainer (48)
☐ 8. Music Publisher, Song Writer (20)
☐ 9. Newspaper, Magazine (39)
☐ 10. Mfg. of Records or Phonographs (33)
☐ 11. Mfg./Prts. Supplier of Juke Bxs./ Coin Mech. (82)

Name
Company Address
City State & Zip
#5060
Type of Business Title

# CO-HOSTS OF NARM FETE

PHILADELPHIA, Pa. — Dunhill Records artist Cass Elliott will serve as co-host with Elektra's David Steinberg at the NARM Awards banquet scheduled for March 2, at the Century Plaza Hotel, Los Angeles.

Performing artists at the banquet will include Neil Diamond (Uni Records); and the Fifth Dimension (Bell Records).

Also included on the convention program is a demonstration of the Ampex Instavision CTV system. The presentation and demonstration to be conducted by Dick Elkus of Ampex, will take place at a special breakfast meeting scheduled for Feb. 28. All convention registrants are invited to this session.

# Lawyers, Broude Form Pub Co.

NEW YORK—Robert Bregman and Michael Leffert, music-theatrical attorneys, have formed a partnership agreement with Alexander Broude for a publishing venture. The new publishing companies are Broude/Bregman Music (ASCAO) and Hexachord Music (BMI). Another principal in the new companies is Steve Metz, who will act as general manager for both firms.

Writers signed to the new companies are Harvey Fishman, David Jackson, and David Rodman.

MICKEY GENSLER, second from right, president of the Association of Record Dealers; Frank Cama, right, sales manager of International Recotape Corp., and John Trifero, in background on left, of RCA Records, select winners of this month's $1,000 RCA Window Display Contest as Recotape staffers assist. First prize winner was Village Shop of Mamoroneck, N.Y.

# Pip to Increase Output

NEW YORK — Pip Records plans to increase both the independent production activities and promotion with new emphasis on straight pop production through more independent production deals, and an increase in the use of outside promotion forces.

Joe Abend, the label's president, said the move is based on the company's conviction that this will be a turnaround year for the economy in general and the music industry in particular.

Pip clicked last year with the "Last Poets" album on the Douglas label, which it distributes; and their offbeat album, 'Music to Grow Plants."

# Buddah/KS, Jerome Pact

NEW YORK—The Buddah/Kama Sutra group of labels has set a production pact with Henry Jerome. First product under the agreement is the single, "No Love at All" by Bobbi Martin.

Miss Martin, who clicked on United Artists Records with the Jerome-produced "For the Love of Him" and "Give a Woman Love," has just finished taping her fourth appearance on Dean Martin's television show.

Jerome's second project for Buddah will be newcomer Roy Smith.

# Market Quotations

As of Closing, Thursday, February 4, 1971

| NAME | 1971 High | 1971 Low | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|---|---|---|---|---|---|---|---|
| Admiral | 14⅞ | 6½ | 594 | 12 | 9⅝ | 11¾ | + 1⅝ |
| ABC | 39¼ | 19⅝ | 771 | 27⅞ | 26¾ | 27 | − ⅜ |
| Amer. Auto. Vending | 11 | 5⅛ | 56 | 9 | 8⅜ | 8⅞ | + ½ |
| Ampex | 48½ | 12½ | 3569 | 22⅛ | 20⅛ | 21¾ | + 1 |
| Automatic Radio | 27½ | 5¼ | 492 | 10⅞ | 9⅝ | 10⅜ | + ¾ |
| ARA | 128¾ | 74½ | 204 | 128¼ | 125 | 128¼ | + 2¼ |
| Avnet | 13⅜ | 6⅛ | 1785 | 12¾ | 12½ | 12⅝ | + ¼ |
| Capitol Ind. | 53⅝ | 12½ | 1980 | 18⅞ | 17⅜ | 17⅝ | − ½ |
| Cartron | 18¼ | 4¾ | 2918 | 8 | 6¾ | 7¾ | + ⅞ |
| CBS | 49⅞ | 23⅞ | 1240 | 35¼ | 33½ | 34½ | + ⅜ |
| Columbia Pictures | 31½ | 8⅝ | 1533 | 15¾ | 14½ | 15⅜ | + ⅞ |
| Craig Corp. | 15½ | 4⅜ | 1494 | 7⅜ | 6⅛ | 7½ | + ⅞ |
| Creative Management | 14¼ | 9¾ | 191 | 14¼ | 12¾ | 14 | + 1 |
| Disney, Walt | 171¾ | 89⅞ | 946 | 171¾ | 157½ | 171 | +14 |
| EMI | 7⅝ | 3¾ | 736 | 5⅛ | 4⅞ | 4⅞ | Unch. |
| General Electric | 106⅜ | 60¼ | 3557 | 105 | 98⅜ | 103½ | + 3⅝ |
| Gulf & Western | 24 | 9½ | 2588 | 24 | 22⅝ | 22⅞ | − ⅛ |
| Hammond Corp. | 16⅜ | 7¼ | 1721 | 12⅞ | 10⅜ | 12⅝ | + 2⅜ |
| Handleman | 47⅜ | 19¾ | 335 | 39¾ | 38⅛ | 38⅞ | − ⅜ |
| Harvey Group | 12¾ | 3 | 199 | 7¼ | 5¾ | 6⅝ | + 1 |
| ITT | 60⅛ | 30½ | 3625 | 55⅜ | 54½ | 55 | − ½ |
| Interstate United | 15¾ | 4¾ | 1177 | 12⅞ | 9¼ | 12½ | + 3¼ |
| Kinney Services | 36 | 20⅞ | 1726 | 29⅜ | 28¼ | 29⅛ | + ½ |
| Macke | 19 | 8 | 400 | 13 | 11½ | 12⅝ | + ½ |
| MCA | 26 | 11⅝ | 404 | 25¾ | 24⅝ | 24⅞ | − ⅛ |
| MGM | 29½ | 12⅛ | 516 | 23½ | 22⅜ | 22⅝ | + ⅞ |
| Metromedia | 23⅞ | 9¾ | 1894 | 24½ | 20⅝ | 23⅞ | + 1⅝ |
| 3M | 114¾ | 71 | 1068 | 102½ | 98⅜ | 101 | + 2⅞ |
| Motorola | 70⅞ | 31 | 1320 | 60¾ | 56¾ | 58¼ | − ¾ |
| No. Amer. Philips | 54⅜ | 18 | 453 | 31⅜ | 29⅛ | 31¼ | + 2¼ |
| Pickwick International | 54¾ | 18 | 64 | 42¼ | 40 | 40 | − 2 |
| RCA | 34⅝ | 18⅛ | 3734 | 33⅛ | 30⅛ | 32¾ | + 2½ |
| Servmat | 31¾ | 12 | 1977 | 27⅝ | 26 | 27⅝ | + 1 |
| Superscope | 40⅝ | 8 | 562 | 29¾ | 26 | 28¾ | + 2¾ |
| Telex | 25⅞ | 9⅛ | 14320 | 18⅜ | 15¼ | 17½ | + 1¾ |
| Tenna Corp. | 20¾ | 3⅞ | 803 | 9⅞ | 8¾ | 9½ | + 1⅛ |
| Transamerica | 26¾ | 11⅝ | 4735 | 18¼ | 17 | 17½ | Unch. |
| Transcontinental | 24½ | 4½ | 4989 | 9¼ | 8 | 9 | + ¾ |
| Triangle | 19⅞ | 10⅜ | 95 | 19⅞ | 18½ | 19⅞ | + 1⅜ |
| 20th Century-Fox | 20½ | 6 | 3518 | 13½ | 10½ | 13⅛ | + 2⅝ |
| Vendo | 17⅛ | 10 | 210 | 16¾ | 15⅞ | 16¾ | + ¾ |
| Viewlex | 25⅜ | 5¾ | 1546 | 10¼ | 8⅞ | 10¼ | + 1½ |
| Wurlitzer | 15 | 7⅛ | 94 | 13¾ | 11¾ | 13⅜ | + 2¼ |
| Zenith | 41¾ | 22¼ | 1640 | 41¾ | 40½ | 40⅞ | + ⅝ |

As of Closing, Thursday, February 4, 1971

| OVER THE COUNTER* | Week's High | Week's Low | Week's Close | OVER THE COUNTER* | Week's High | Week's Low | Week's Close |
|---|---|---|---|---|---|---|---|
| ABKCO Ind. | 12¼ | 11 | 12¼ | Koss Electronics | 4¼ | 3⅞ | 3⅞ |
| Amer. Prog. Bureau | 4½ | 3½ | 3½ | Lin Broadcasting | 9⅝ | 9⅜ | 9⅝ |
| Bally Mfg. Corp. | 13 | 12¾ | 13 | Mills Music | 16½ | 16¼ | 16¼ |
| Data Packaging | 8⅝ | 8 | 8⅝ | National Tape Dist. | 5 | 4⅝ | 5 |
| Fanfare Films | 5¾ | 4⅝ | 5¾ | Perception Ventures | 5¼ | 4¼ | 5¼ |
| Gates Learjet | 6¾ | 5¾ | 6¾ | Recoton | 5⅜ | 5 | 5⅛ |
| GRT Corp. | 5⅝ | 5½ | 5⅝ | Schwartz Bros. | 5 | 4¾ | 4¾ |
| Goody, Sam | 13 | 10⅞ | 13 | United Record & Tape | 4½ | 4⅜ | 4½ |
| Kirshner Entertain. | 6¼ | 5¾ | 5¾ | Alltapes | 4⅝ | 4¼ | 4¼ |

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

# UA Music Backs 3 Oscar Bids With Campaign

NEW YORK—The United Artists Music Group has mapped a full-scale campaign to back up its three Academy Awards bids. The firm is in the preliminary Oscar nominations running with "Pieces of Dreams," in the "Best Song" category, and "Where's Poppa" and "Cotton Comes to Harlem," in the newly created category, "Best Original Motion Picture Song/Score."

"Pieces of Dreams" was written by Michel Legrand and Alan and Marilyn Bergman. "Where's Poppa" was written by Jack Elliott and Norman Gimbel, and "Cotton Comes to Harlem" was written by Galt MacDermot.

The campaign will be mounted on a coast-to-coast scale and will be directed by Murray Deutch, executive vice president and general manager of the UA Music Group.

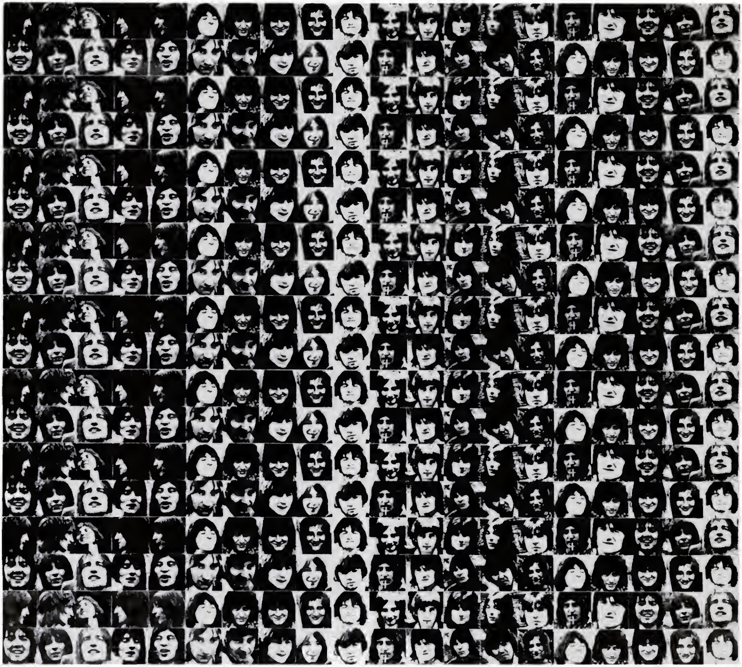
# RCA Country Drive

• Continued from page 3

and fieldmen as well as to country press critics, but the album was received so favorably that it is being made available commercially.

The seven grand prize winners of the contest were Herman Rubin of Monroe Distributing Co., Grand Rapids, Mich.; Jack Geldbart of ABC, Atlanta; Amos Heilicher, Heilicher Bros., Minneapolis; Leonard Silver, Transcontinental Records, Buffalo; Larry Rosmarin, National Tape & Records, Houston; Herb Tourville, ABC, Dallas; and Harry Mooradian, Commercial Distributors, Portland, Me.

RCA's country releases for February feature Dolly Parton, Chet Atkins, Kenny Price, Nat Stukey, Waylon Jennings, and Porter Wagoner/Dolly Parton.



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John Koegel, Hofstra University *Chronicle*

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Austin Gillespie

"Rod Stewart ... certainly has the vocal ability and charisma."
Robert Hilburn, *Los Angeles Times*

"Stupendous."
Joshua, *The Hurricane*

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# 1st CTV Units for Home Rental

• *Continued from page 1*

being supplied jointly by Equitable and the Videorecord Club.

The project, which will be kicked off in Las Vegas early in March, will take the form of a rental arrangement in which the Videorecord Club will offer a CBS/EVR Teleplayer and two new programs each month to each participating salesman at a monthly rental cost of $50. Additional programs will also be available for rental at a price to be arranged.

In addition to those programs supplied by the Videorecord Club, Equitable will automatically supply its participating agents with prerecorded cartridges containing company business information and insurance training programs. Titles will include "Selling tbe Professional Client," and "The District Manager's Role."

The Videorecord Club is a division of the Videorecord Corp. of America, a company committed to the creation, acquisition, production and distribution of imaginative programming in the cartridge TV format.

The Videorecord Club was formed specifically to service organizations like Equitable, which would like to reach their personnel through the new CTV medium, but which lack either the time, expertise or inclination to undertake the venture themselves.

Equitable is the first major company to adapt the cartridge TV technique for broad employe communications, and is also the first active member of the Videorecord Club. However, VRC assures that negotiations are underway with several other companies, and it is expected that these would lead to the ratification of at least a dozen pacts by the end of 1971.

Physical resources to service the expected demand that the firming of new pacts will bring, will be supplied iointly by VRC through its distrihution agreement with Motorola, and its parent company Videorecord Corp., of America. Videorecord Club's pact with Motorola gives it nonexclusive distribution rights to both the EVR Teleplayer and programming generated by Motorola's newly formed software division.

Additional programming is expected to be made available through long-term agreements with a number of independent producers with whom the club is working. VRC will reserve the right to use these programs either in their original form, or to rework them, if necessary, to suit its own needs. VRC will pay its independent producers both royalties and leasing fees for the use of their material.

Through all these agreements the Videorecord Club expects to have a comprehensive library of about 500 program titles by the end of this year. At least 100 of these will be generated by the club's own network of facilities, while the rest will come from its independent producers.

VRC's new thrust into the home CTV market via the industrial route, is expected to give cartridge TV an unprecedented jump into this highly lucrative market. Although Dr. Stabbord Hopwood, VRC president, agrees with the general consensus that the new medium would take at least three to five years to make a meaningful penetration in this area, yet he feels confident that the VRC project would held to stimulate greater interest and pave the way for the medium's success in the home market.

Initially VRC is committed to using the EVR Teleplayer units, primarily because of the shortage of hardware, but Dr. Hopwood assures that as advancements or standardization take place, the club will utilize appropriate new equipment.

## Humperdinck Gets Valentine's Day Push for LP

NEW YORK—London Records' Parrot label has set up a special Valentine's Day promotion for Engelbert Humperdinck's "Sweetheart" LP.

A promotion kit consisting of a shopping bag, imprinted with Humperdinck's "Sweetheart" LP cover in deluxe three-color printing, has been sent to dealers around the country. In the bag are mobiles, hangers, window streamers and easels.

In addition, the firm over-running the shopping bags in quantities of thousands for consumer giveaways.

Humperdinck will be in the U.S. until next summer, playing major night club and concert dates, culminating in a return to the American Hotel, New York, in September.

## Mumford Backs Bill

• *Continued from page 8*

tiators, but encourage protection of our records against the growing menace of piracy in other countries."

The Librarian suggested that the bill allow a somewhat longer period than the proposed three months to become effective. The Copyright Office may need more time to implement the notice and registry requirements for the new limited recording copyright. Also, he suggested a special exemption for library taping of recordings for their preservation, possibly something along the lines of the "ephemeral recordings" permitted radio stations which tape broadcast programming.

# Mattel to Instrument Field

• *Continued from page 1*

Optigan will manufacture a new home entertainment instrument, the Music Maker. This newly designed instrument combines an organ sound with an optical recording playback device, to achieve sounds of drums, guitars, vibes and banjos.

The Music Maker is the result of three years of research and development, revealed Elliot Handler Mattel, chairman of the board.

"This is the beginning of a lot of things in the home entertainment field for us," Handler said. "Mattel's concentration is in the area of youth and leisure. We will be a major factor in the home leisure field. We're a youth-oriented company and we're trying to put tbings together in that field."

Optigan, which has been in operation six months with a factory in Compton, Calif., has manufactured several hundred units of the Music Maker. There are four models in the line and the first public sales effort will be in the Southern California area by early April. The first three units are priced at $239 and $279 and $399, according to Optigan's president F. Roy Chilton. Handler estimates the players will be available in parts of the East by mid-year.

The unit has a piano type keyboard at the right and an "accompaniment panel" on the left. The optical recordings (music disks) are inserted into a slot in the accompaniment panel. The left hand controls a series of special effect switches and chord buttons. The right hand plays the melody and a foot pedal controls loudness.

The optical recordings are made from a special material developed by Dupont for Mattel. There are 57 soundtracks on each disk and an optical reader scans the tracks and picks up the impulses and translates them into sound signals.

The unit has its own speaker system but can be jacked into any other speaker setup. The unit will be sold through instrument dealers, department and discount chains and record shops.

A metronome which blinks with each beat allows the player to determine his own tempo and to increase the rhythm of the optical recording to match whatever speed he wants to play in.

Already prepared are music disks featuring a guitar, bossanova drum rhythms, rock drums, vibes and piano in tandem, banjo sounds, Latin drum patterns.

As part of the package, Optigan has prepared folios of current bits, country favorites, folk songs and old favorites. West Coast Music Publishers is printing the books.

Mattel, which has been developing as a major force in the entertainment industry through its acquisition program, plans further innovations for its Audio Magnetics subsidiary, chairman Handler said.

"Audio is the base for some exciting new things—all in time." Mattel acquired the eight-year-old company from president Irv Katz last June.

Mattel acquired Ringling/Barnum Circus in early January from Irvin and Israel Feld and Judge Roy Hofheinz.

## U.K. Government

• *Continued from page 3*

on medium waves Radio One and Two with several programs getting simultaneous broadcast on both frequencies.

Important considerations yet to be decided include the role which newspapers are to have in commercial radio, the question of playing time of records which must be settled with the Musicians' Union and the hours of broadcasting. Commercial radio operations would be more profitable if permitted to broadcast only in peak listening hours, but adequate public service necessitates broadcasting both day and evening.

## Happysad Opens West Coast Office

NEW YORK—Happysad Records, headed and owned by Paul Levinson and Ed Fox, has opened a West Coast office at 3264 Overland Ave., Los Angeles. Scott Howord heads the new operation.

Bob Garelick, Tony De Santo, Joe Mauriello and Rick Bach, promotion men for the label, are running a blanket campaign for Happysad's first single release, "Merri-Goes-Round," b/w "Raincheck," by Trousers.

# Stereo Dimension Shaping New Aim Via Westinghouse

• *Continued from page 1*

for the past couple of weeks.

Becker believes that he's now in a strong bargaining position for artist and production deals because he's got Westinghouse's Group W leisure time complex and such Longines divisions as the Capitol Record Club, the Citadel Record Club, and the Longines Symphonette behind him.

Stereo Dimension Records is the umbrella firm for Evolution Records, a pop label; Athena Records, a Nashville label; and Affinity Records, a distributed label.

Becker's first big push will be on Steel River, a Canadian group on the Evolution label. The group's first tour kicks off Friday (19) on a bill with Steppenwolf and Three Dog Night, Steel River's album, "Weighin' Heavy" with its single, "Walk by the River," will be promoted in conjunction with the tour.

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# MUSIC WEST AIDE SAYS DISKS SLOW VS. PIRATES

SAN FRANCISCO—"Record companies are merely paying lip service in the effort to eliminate tape pirating," believes J.B. Cohen, tape marketing manager of Music West.

Cohen feels many cumpanies are not moving fast enough after being informed of pirating by men in the field. "I have reported illegal tape operations to record manufacturers, trade organizations, and attorneys for music publishers," he said, "but they have failed to act on even one report, let alone conduct an investigation."

Bootleggers are spreading their operation to Oregon and Washington, Cohen stated. "They have saturated the California market and are now moving to new markets."

Except for Capitol Records, which has waged an extensive campaign against illegal tape duplicating and distribution, most record companies are waiting for some Federal legislation under the Copyright Act, he feels. "There has to be closer communication between record company and field forces, so when a report is made action can be taken immediately."

To stress his point, Cohen has purchased bootleg tapes and passed them on to the major labels (CBS, RCA and Capitol) for action. "There has been no action taken and, frankly, I'm quite discouraged," he said.

Unable to stir record manufacturers, Cohen reported bootleg activity to the Fox Agency (via Abeles & Clark), but failed to receive a response after several letters and a two-month wait, he said.

# Bell & Howell Packages Portable Players in Kits

CHICAGO — Bell & Howell here has found a marketing plan that solves the "look-alike" hang-up that characterizes the array of portable tape recorders in too many retail stores: the firm is packaging recorders in kits.

Two new kits have been recently added to the line and in each case the kits offer something that adds a merchandising touch, but only $10 to the basic list price of the player itself.

The kit program started over a year ago with Model 294K, called the "Record-All" kit. A self-merchandising package with full color graphics, the kit retails at $59.95. Accessories arrayed inside include: earphone, omnidirectional microphone with remote on-off switch, patch cord, 30-minute blank cassette, AC adapter for car cigarette lighter outlet and telephone pickup.

This kit was followed by a more aggressively promoted model called the "Zoom Mike" kit. Here, a distinguishing touch was added with a telescoping omnidirectional microphone that remained attached to the unit but extended 15-inches. Later model 2394K units have a 24-in. extended microphone.

Still more accessories are included in the $64.95 package: remote stop-start switch with four foot cable, AC house current power cord, patches for attaching induction pickup to metel grilles, four "C" cell batteries—all examples of plus items.

One of the newest additions, Model 2392K, lists for $39.95 and brings the kit concept into the realm of mass merchandisers. The packaging is slightly economized by use of double black that still creates an aura of four-color graphics. The little extra touch in this case is a snap-in AC radio tuner, thus offering not only a tape recorder but a radio as well.

The other new drop-in model follows the same evolutionary pattern in packaging but brings in a $49.95 price point item. The added accessory in this case is a parabolic microphone called the "Astra" mike. At 200 yards, its sensitivity curve is in the 3,000 to 5,000 cycles range and up close it registers 3-5 db across the whole audio range.

As r&d engineer Harry Hines points out, the kit marketing plan allows for new product exposure of what are essentially regular tape recorders already existing in the line.

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# Superscope Plans Rack Setup and M. O. Service

LOS ANGELES—Superscope is planning a rack jobbing operation to handle its tape products and merchandise from record manufacturers.

Len Feldman, general manager of Superscope's tape duplicating division, is also setting up a mail order fulfillment center, seeking spoken word duplicating and pursuing custom duplication of music product.

The company, which distributes Sony equipment and manufactures Marantz high fidelity components, is supplementing its business in software.

A tape duplicating facility, which cost about $2 million to construct and was considered a "white elephant" by many, is in the black financially, according to Feldman. It is capable of producing 75,000 to 80,000 pieces (of cassette, 8-track and reel) on a 3-shift, 24-hour basis, but is operating on 1-shift, 5-days producing 9,000 pieces.

Although the tape duplicating wing was initially conceived to produce Superscope's Keyboard Immortals and Super Tapes series, it is gaining more momentum in the spoken word field. The firm is custom duplicating 70,000 to 75,000 cassette units monthly for various companies, including Audio Digest, Listener Corp. and Hunt-Wesson.

Feldman believes the growth areas are institutional/industrial and educational spoken word duplicating and, of course, music. Superscope markets its own music lines, Keyboard Immortals and Super Tapes, to more than 5,500 Sony equipment dealers.

Beside equipment retailers, Superscope is offering its prerecorded lines—in reel, cassette and 8-track—via mail order and eventually through its rack operation.

The recently completed fulfillment center will handle mail order business for other manufacturers, both music and spoken word producers. Feldman is talking to several record companies about custom duplicating their repertoire for mail order sales.

### Million Names

"Our goal is to have a mail order list of more than a million names for both tape and records," Feldman said. Super Tapes, a budget line, was first introduced in a three-pack for $14.98, then $11.98 and finally $9.98.

"When it didn't sell at $9.98," Feldman stated, "we decided to merchandise it properly—at $3.29 in a long box (4 x 12) with one tape per box." The packages also were offered in standard cases, and equipment dealers were given browser racks to merchandise the line.

To market it properly, Superscope will continue to work the line through its equipment retailers, but it now plans to enhance distribution through rack merchandisers.

Feldman believes Super Tapes, sound accessories, Keyboard Immortals and other prerecorded tapes can be racked easily through a Superscope operation. 'We're about six months away from beginning a rack on a nationwide basis," Feldman said. "We've talked to some record companies to get ideas and to see if they would support a new rack operation."

Before Superscope's rack is operational, though, prerecorded tapes will be two-stepped and direct. The Keyboard series, all classical titles, will have more repertoire added in March, while Super Tapes, which number 72 titles, has an inventory of about 300,000 units.

"The activity at the company is genuine," said Feldman. "We have projected a $2.5 million sales year in spoken word and duplicating alone. And that's conservative. In our duplicating division," he said, "we anticipate at least a $3.5 to $4 million year. That would be an increase of about three times our sales volume over 1970."

Superscope is not planning to pioneer quadrasonic, but it has the production capability to produce 4-channel titles in three days.

### Praises Q-8

"We regard quadrasonic as a fine state-of-the-art innovations, and certainly more for audiophiles than average consumers," Feldman stated. "Eventually it will be a mass consumer item, but it all depends on the acceptance of equipment."

While not pioneering in quadrasonic, Superscope is innovating in several other areas, like:

It has developed a concept in hub assembly and innovated an automatic splicer for cassettes. Darrel Zienlke, director of engineering, came up with the hub concept and with Jeff Volkerts, chief maintenance engineer, designer and splicer.

Most companies can turn out about 450 cassettes per day utilizing one girl, while the automatic splicer can produce 40 times that amount per 8-hour shift, states Feldman. Superscope intends to build about 8 splicers for internal use, but is planning to market its hub assembly concept, probably on an exclusive basis. The company also is building prototypes of endless loop cassettes for a major retail chain.

# Muntz Merging With DiscoTape

By ELIOT TIEGEL

LOS ANGELES — Muntz Stereo Corp. of America will merge with the DiscoTape retail chain, plus two other firms owned by Ron Gordon.

Gordon, who launched the DiscoTape chain as a buying cooperative over one year ago, has joined the Muntz organization as executive vice president and will be in charge of sales and marketing, according to president Barney Phillips.

Gordon met Phillips several years ago when his Multi-National Corp. was hired by Earl Muntz to open an international division. Phillips was living in Japan and was Muntz's rep with the hardware manufacturers.

There are an estimated 64 stores associated with DiscoTape, each displaying a uniform logo and stocking tapes and players based on central purchasing.

The DiscoTape chain functions as a tape software distributor, which will give Muntz's own retail accounts more product. Muntz's field sales force, its distribution and warranty service networks and its ties to Japanese player manufacturers, will prove advantageous to Gordon.

Gordon's third company involved in the merger is Gerron Distributors, which handles merchandise for the DiscoTape chain.

All of Gordon's companies will be moved into Muntz's Van Nuys headquarters. Gordon is already operating from an office adjacent to Phillips.

As part of the merger, new financing will be made available to Muntz, which like several other tape companies, has been having financial difficulties.

By owning Multi-National, Muntz will eliminate the need for selling to an outside firm in the international marketplace. Much of Gordon's overhead will be reduced by moving into the Muntz offices.

Assisting Phillips under the new arrangement will be Don Slack,

*(Continued on page 52)*

# Recoton Adds New Lines to Accessory Catalog & Audio Aids

By RADCLIFFE JOE

NEW YORK—In a planned expansion program that expresses optimism in the economic future of the music industry, the Recoton Corp. is adding several new lines to its tape accessory catalog, as well as a complete line of audio accessories to the firm's total product line of close to 1,000 items.

Top of the line is a fashionable and eye-catching "tie-dye" carry case designed for the youth market, and created in five sizes ranging in price from $3.95 to $12.95. The finish is heavy-duty vinyl over a wooden base, and the cases are designed for both cassettes and 8-track cartridges. Capacity ranges from 12 cassettes and 10 cartridges, to 30 cassettes and 24 cartridges.

Recoton's number two item on its new products list is its "Tape-Stor" home storage cabinet for both cartridges and cassettes. This item also comes in five models ranging in price from $11.95 optional list, to $29.95.

The units constructed of heavy-duty moulded plastic, are designed for use in a bookcase, on the top of a desk or stereo cabinet, or on a wall. The units are lightweight with cassette and cartridge capacity of between 30 and 45 tapes respectively, and are available with or without doors.

### Revises Line

The company has also revised its "Leather-Tone" line of combination cassette recorder and tape carry cases. The case has been enlarged to hold all sizes of portable recorders, as well as upwards of a half dozen cassettes. A special strap locks mini-recorders in place. Suggested retail price on this unit is $10.95.

A new addition to the "Leather-Tooe" line is the No. 113TC 8-track carry case of leather-textured vinyl. Capacity is 24 cartridges and option retail price is $13.95.

*(Continued on page 52)*

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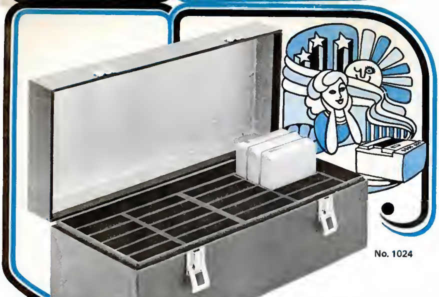
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## TOP Billboard Tape Cartridges

(Based on Best Selling LP's)

| This Week | Last Week | Title, Artist, Label (8-Tr. & Cassette Nos.) (Duplicator) |
|---|---|---|
| 1 | 1 | **ALL THINGS MUST PASS**<br>George Harrison, Apple (8XW8 639; 4XWS 639) |
| 2 | 2 | **JESUS CHRIST, SUPERSTAR**<br>Various Artists, Decca (6-206; 73-206) |
| 3 | 8 | **CHICAGO III**<br>Columbia (CA 30110; CT 30110) |
| 4 | 3 | **ABRAXAS**<br>Santana, Columbia (CA 30130; CT 30130) |
| 5 | 6 | **TUMBLEWEED CONNECTION**<br>Elton John, Uni (8 73096; 2 73096) |
| 6 | 7 | **PENDULUM**<br>Creedence Clearwater Revival, Fantasy (Ampex M88410; M58410) |
| 7 | 5 | **GREATEST HITS**<br>Sly & the Family Stone, Epic (Columbia) (KO 30325; ET 30325) |
| 8 | 13 | **LOVE STORY**<br>Soundtrack, Paramount (PA 8-6002; PA C-6002) |
| 9 | 14 | **PEARL**<br>Janis Joplin, Columbia (CA 30322; CT 30322) |
| 10 | 4 | **ELTON JOHN**<br>Uni (8-73090; 2-73090) |
| 11 | 9 | **THE PARTRIDGE FAMILY ALBUM**<br>Bell (86050; 56050) |
| 12 | 12 | **JOHN LENNON/PLASTIC ONO BAND**<br>Apple (8XW 3372; 4XW 3372) |
| 13 | 10 | **STEPHEN STILLS**<br>Atlantic (Ampex M87202; M57202) |
| 14 | 11 | **LIVE**<br>Grand Funk Railroad, Capitol (8XWW 633; 4XWW 633) |
| 15 | 15 | **LED ZEPPELIN III**<br>Atlantic (Ampex M87201; M57201) |
| 16 | 19 | **ELVIS COUNTRY**<br>Elvis Presley, RCA Victor (P8S 1655; PK 1655) |
| 17 | 16 | **CLOSE TO YOU**<br>Carpenters, A&M (Ampex 8T 4271; CS 4271) |
| 18 | — | **NANTUCKET SLEIGHRIDE**<br>Mountain, Windfall (Bell) |
| 19 | 21 | **SWEET BABY JAMES**<br>James Taylor, Warner Bros. (Ampex M81843; M51843) |
| 20 | 36 | **IF YOU COULD READ MY MIND**<br>Gordon Lightfoot, Reprise (Ampex M86392; M56392) |
| 21 | 22 | **BLOODROCK II**<br>Capitol (8XW 491; 4XW 491) |
| 22 | 26 | **OSMONDS**<br>MGM (Allison M8 4724; M5 4724) |
| 23 | 17 | **WHALES & NIGHTINGALES**<br>Judy Collins, Elektra (ET 8 5010; TC 5010) |
| 24 | 24 | **TO BE CONTINUED**<br>Isaac Hayes, Enterprise (EN 8 1014; ENC 1014) |
| 25 | 23 | **WORST OF**<br>Jefferson Airplane, RCA Victor (P8S 1653; PK 1653) |
| 26 | 27 | **TAP ROOT MANUSCRIPT**<br>Neil Diamond, Uni (8-73092; 2-73092) |
| 27 | 28 | **WHAT ABOUT ME**<br>Quicksilver Messenger Service, Capitol (8XWW 630; 4XWW 630) |
| 28 | 20 | **PORTRAIT**<br>Fifth Dimension, Bell (Ampex M86045; M56045) |
| 29 | — | **DELIVERIN'**<br>Poco, Epic (Columbia) (EA30209; ET 30209) |
| 30 | 32 | **NATURALLY**<br>Three Dog Night, Dunhill (85088; 55088) (Ampex & GRT) |
| 31 | 29 | **BLOWS AGAINST THE EMPIRE**<br>Paul Kantner & the Jefferson Starship, RCA Victor (P8S 1654; PK 1654) |
| 32 | 37 | **2 YEARS ON**<br>Bee Gees, Atco (Ampex M833353; M533353) |
| 33 | 31 | **CURTIS**<br>Curtis Mayfield, Curtom (Ampex M88005; M58005) |
| 34 | 34 | **WOODSTOCK**<br>Soundtrack, Cotillion (Ampex T85 NN; T55 NN) |
| 35 | 43 | **FOR THE GOOD TIMES**<br>Ray Price, Columbia (CA 30106; CT 30106) |
| 36 | 38 | **IT'S IMPOSSIBLE**<br>Perry Como, RCA Victor (P8S 1667; PK 1667) |
| 37 | 42 | **ROSE GARDEN**<br>Lynn Anderson, Columbia (CA 30411; CT 30411) |
| 38 | 44 | **EMITT RHODES**<br>Dunhill (85089; 55089) (Ampex & GRT) |
| 39 | — | **TEA FOR THE TILLERMAN**<br>Cat Stevens, A&M (Ampex 8T 4280; CS 4280) |
| 40 | 35 | **CANDIDA**<br>Dawn, Bell (Ampex M86052; M56052) |
| 41 | 18 | **CHICAGO**<br>Columbia (18 B0 0858; 1610 0858) |
| 42 | 39 | **TOMMY**<br>Who, Decca (62500; 7-32500) |
| 43 | 47 | **BLACK SABBATH**<br>Warner Bros. (Ampex M81871; M51871) |
| 44 | 30 | **WATT**<br>Ten Years After, Deram (Ampex M77850; M77650) |
| 45 | 45 | **CHICAGO TRANSIT AUTHORITY**<br>Columbia (15 B0 0854; 16 B0 0854) |
| 46 | 46 | **COSMO'S FACTORY**<br>Creedence Clearwater Revival, Fantasy (Ampex M88402; M58402) |
| 47 | 33 | **AFTER THE GOLD RUSH**<br>Neil Young, Reprise (Ampex M86383; M56383) |
| 48 | 25 | **THIRD ALBUM**<br>Jackson 5, Motown (M8-1718; M 75718) |
| 49 | 50 | **HIS BAND & THE STREET CHOIR**<br>Van Morrison, Warner Bros. (Ampex M81884; M51884) |
| 50 | — | **DEJA VU**<br>Crosby, Stills, Nash & Young, Atlantic (Ampex M87200; M57200) |

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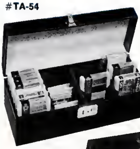

**Deluxe Wood Tape Cartridge Carrying Case.**
Holds 24 Cartridges. Red velvet flocked compartments.
Black Crush, Alligator: Black, Brown, Red, Green, Blue, White.
**List $11.95**

**Deluxe Wood Tape Cartridge Carrying Case.**
Holds 15 Cartridges. Red velvet flocked interior. Individually packed. Black Crush, Alligator: Black, Brown, Red, Green, Blue, White.
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**#TA-52**

**#TA-98**

**Deluxe Wood Jumbo Jet Cartridge Carrying Case.**
Perfectly engineered shape. Holds 36 stereo cartridges. Red velvet flocked interior. Individually packed.
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**Holds 15 Cartridges**
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**Super Deluxe Carrying Cases**
Aluminum Valance in the Tongue-In-Groove Design. Water Proof, Red velvet flocked compartments. Available in Black & Olive Green.

**#TA-116**
**Holds 30 Cartridges**
**List $16.95**

**#TA-114**
**Holds 24 Cartridges**
**List $14.95**

**#TA-118**
**Attache type**
**Holds 30 Cassettes**
**List $13.95**

### THE TAPE CHAMPS

**#TA-64**

**Deluxe Wood Cassette Carrying Case**
Alligator Leatherette covered wood construction. Holds 30 Cassettes. Red velvet flocked interior. Hand stitched top and bottom. Black and Brown Alligator.
**List $11.95**

**#TA-66**
**Deluxe Wood Cartridge Carrying Case**
Holds 30 Cartridges, Red velvet flocked interior. Hand stitched top and bottom. Black, Brown and Green Alligator.
**List $14.95**

**#TA-62**
**Deluxe Wood Cassette Carrying Case.**
Leatherette covered. Holds 30 Cassettes in individual compartments. Attractive red velvet flocked interior. Individually packed (6) in a master carton. Available in Black Alligator.
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## AMPEX PUSH FOR 'LOVERS'

NEW YORK—Ampex is introducing a "Music for Lovers Only" tape promotion on cassette and 8-track utilizing product from Viva, Bravo and GWP Records.

The catalog product will be packaged in 8½ x 12 cases and shipped in a self-display carton with a pop-up header. The full color package lists for $4.98.

Product will be shipped with a greeting card enclosed. In keeping with the "music for lovers" theme, cards will contain poetic passages.

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A.
MALES BETWEEN THE AGES OF 13-19 ACCOUNT FOR 20% OF ALL USERS OF PORTABLE CASSETTE PLAYERS.

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## London Phase 4 Stereo Cassette Introduced

NEW YORK — London Records has introduced its first Phase 4 stereo cassettes. The new London stereo cassettes are being manufactured exclusively at the British duplicating facilities of the parent firm, Decca Records Ltd. of Great Britain.

The new cassette line, represented by five packages in the initial release, features the special Dolby noise reduction system. Prior to the new Phase 4 product, London was represented in the cassette market with its specialized line of Richmond Opera and Stereo Treasury series of classical material.

The new Phase 4 cassettes feature such names as Stanley Black, Frank Chacksfield, Ronnie Aldrich and the London Festival Orchestra, Werner Muller, and Bob Sharples.

Within two weeks, a second special release will be issued featuring Benny Goodman and his band, recorded live in Sweden, in the company's first two-cassette boxed set.

Ampex, incidentally, continues as exclusive London distributor for all other tape configurations.

## Cap to Sell Display Bins Made by Chicago Showprint

LOS ANGELES—Display bins for 8-track and cassette tapes will be sold by Capitol and manufactured by Chicago Showprint for the label.

Capitol's salesmen will begin taking orders for the display cases within the next 30 days. The program is an outgrowth of units created by Fred Rice, Capitol's national merchandising development manager.

There are six units in the program. They include a "Tape 40" model which holds forty-eight 8-tracks, a "Tape 40" unit holding 40 cassettes, a wall unit holding eighty 8-tracks, a wall unit holding one hundred cassettes, and "Lazy Susans" holding sixty-four 8-tracks, and one holding eighty cassettes.

The "Tape 40" cases are locked yet show the full package. "We tried to solve the problems of getting tape displayed without resorting to the long, hideous box. We want to show the compactness and convenience of tape," explained Rocky Catena, Capitol's national merchandising vice president.

Capitol has been testing the larger units which hold the 100 cassettes and eighty 8-tracks. It initially began using the smaller "Tape 40" units last September.

The full face displays require someone to open the locks, but the customer can see the packaging behind glass. The units are generally hung on the wall or placed near the checkout register.

## Distribs Named By Car Tapes

LOS ANGELES — Car Tapes, manufacturer of stereo tape players, has appointed Robert Levy & Co., Columbus, Ohio, and BEAMS, Overland Park, Kansas, as distributors of its home, auto and portable product line.

BEAMS will cover Kansas, Missouri, Nebraska and Iowa, and Levy will handle Kentucky, Michigan and Ohio.

## Cassette Corp Lifts Blank Tape Output

CARLSTADT, N.J. — Cassette Corp. of America is expanding its blank tape production to enhance two lines: Trivera and Standard.

The Trivera line is in the high-end market. Standard will meet the needs in the lower-priced area, according to Walter Elterman, president.

Standard, which the company is just beginning to market, is offered in 30, 60, 90 and 120 lengths. Cassette Corp. is expanding its production in blank 8-track cartridges, where Elterman believes a good market is developing.

"I don't see the market in blank 8-track cartridges exploding like in the blank cassette configuration," Elterman said, "but it certainly will develop into a bonus market."

To meet the rapidly expanding blank market, Cassette Corp. of America is contemplating increasing production capacity in its Carlstadt plant.

The company, beside producing cassettes, does market blank cartridges and reel-to-reel product through a network of distributors and factory representatives.

Elterman said a major effort will be made in the educational market via a series of cassette product.

"Our main thrust this year will be to concentrate in every marketing aspect of cassettes," Elterman stated. "We're projecting a 20 percent increase in business this year over 1970, with the brunt of our sales coming from cassettes."

He believes the business picture will brighten, and looks for an almost immediate upturn in sales.

**More Tape Cartridge See Page 52**

*when answering ads . . .*
**Say You Saw It in Billboard**

## Tape Happenings

Six new units, including a high speed cassette duplicator, have been added to **3M's Wollensak** system of audio-visual cassette recorders. Additions are cassette-to-cassette and reel-to-cassette duplicators, slide-sync record-playback deck, slide-sync playback-only portable, and an audio-active deck for language laboratory carrels. The masters in the cassette duplicating system, model 6030 AV for reels and model 2760 AV for cassettes, can drive up to 10 cassette copiers or slaves, model 2760 AV. Two features are incorporated in the duplicators: automatic high-speed rewind of cassettes in copiers and automatic sensing of stalled cassettes. Master units (the reel master accepts tapes at 7½, 3¾ and 1⅞ ips) list at $499.95, while copiers list at $299.95 each. Model 2525, an audio-active deck, lists at $269.95; model 2555, slide-sync deck, at $269.95; and model 2560, playback only slide-sync portable, at $279.95. . . . **Ampex** is releasing three Dolbyized cassettes from the **London Records** catalogs: "Robert Merrill and the Prima Donnas," "Grieg: Peer Gynt Suite and Lyric Suite" and "Bizet Spectacular." The titles bring to nine the number of Dolbyized recordings in the Ampex catalog. . . . From Gerard Hyman, chief executive officer of **Concord Electronics:** "The audio dealer ought to stop kidding himself that he can make money by getting down and slugging it out with low-end outlets. He might be able to show a profit, but not a good one, and the effort involved in pushing low-end merchandise against people who specialize in that area is phenomenal. The audio dealer's strength is in top-grade equipment and in creating the atmosphere that goes with it. And that doesn't apply just to high-ticket items, but to accessories as well. . . . **Allied Radio Shack** has introduced an 8-track stereo playback deck for the home, model TR-175B at $59.95. . . . **J&J Corp.,** distributor of tape equipment and prerecorded products, is moving offices and warehouses to Union, N.J. The company distributes Panasonic, Norelco, Hitachi, Belair, among others. . . . **Firestone & Assoc.,** Opa Locka, Fla., has been named to represent **Qatron Corp.** in the Southeast. . . . **Elpa Marketing Industries,** New Hyde Park, N.Y., has introduced a cartridge amplifier for use in conjunction with the Ortofon Cartridge, model SL-15. It lists at $60. The amplifier, model MP 235, replaces the transformer used with model SL-15 pickups. . . . **Telephone Dynamics Corp.,** No. Bellmore, N.Y., has opened a cassette duplicating division. . . . **Robins Industries,** Col-

*(Continued on page 52)*

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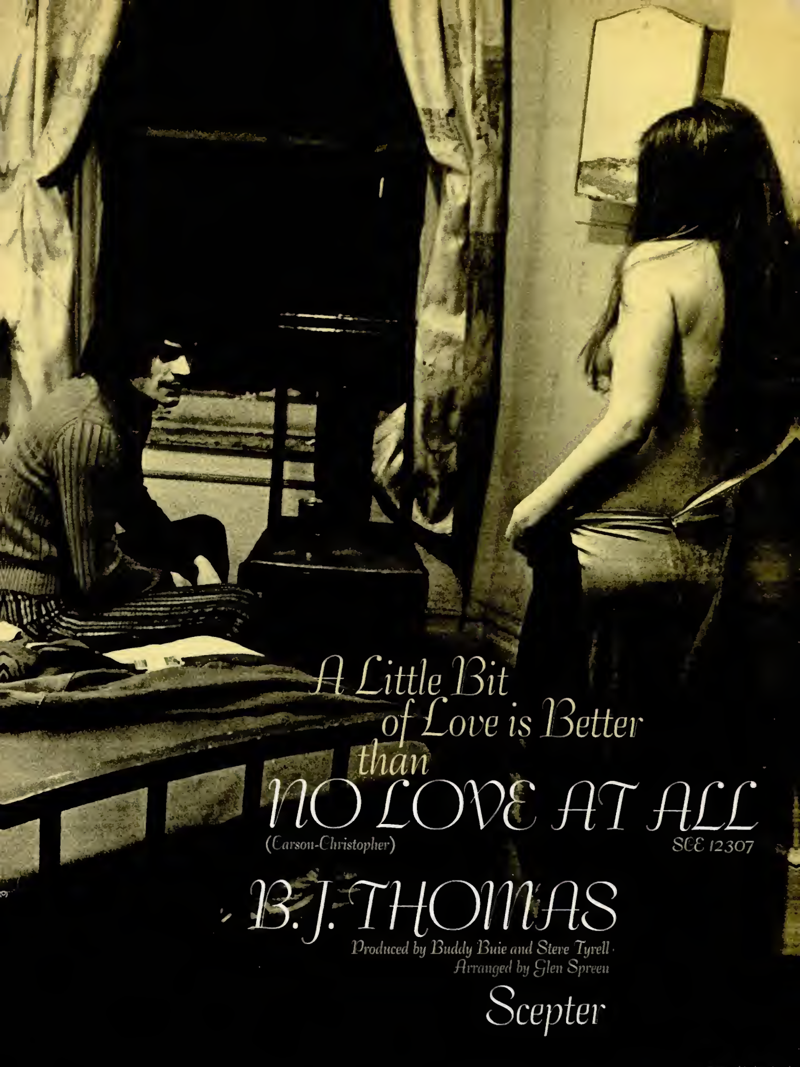

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# Grey Exec Sees CTV Challenge for Best

NEW YORK—Cartridge TV, while creating a whole new dimension for commercial advertising, will also place a greater challenge on the creativity of the advertiser and his agency. This is the thought which Manning Rubin, senior vice president and creative director of Grey Advertising, offered at the recent meeting of the Videotape Production (VPA) here. Rubin emphasized that CTV's demands on creativity will be triggered by the fact that programs will be in complete control of the viewer.

Creativity will also be challenged by the placement of commercials in the video cartridges. "That very placement," he said, "will affect the commercial's content because unless it is extremely interesting, informative and/or entertaining, the viewer will fast-forward it away.

"It is obvious, therefore, that if commercials are to make the transition into the challenging world of cartridge TV, they must metamorphosize into a new kind of butterfly."

The advertising executive sees this metamorphoses as developing through subtle changes. "What might first be simply titles and product plugs will probably evolve into a whole new type of commercial with a story and plot characters story," he said.

Rubin is convinced that once the hurdle of creativity in advertising is cleared, cartridge TV would hold a number of obvious advantages for advertisers to get exclusives in CTV systems installed in hotels and motels. He foresees airline, rent-a-car, pharmaceutical and even candy companies taking advantage of these new outlets.

Rubin sees the application of CTV in the advertising world as virtually limitless. "But it is difficult to speculate on the rate of growth of the new format, or the speed with which advertisers will respond to it."

The advertising executive does not see the eventual battle between commercial television and cartridge TV as a contest between mediums per se, but rather as a contest between methods of delivering the same medium.

"Whether human nature will respond to freedom of choice at a popular price, or whether human inertia will keep cassettes at a level that is exciting but not revolutionary, remains to be seen," he said.

"Nevertheless, advertisers and agencies will have to think in terms of preparing programming for the medium as they did in the early days of television."

# B&H's View of 'Marriage'

CHICAGO—The marriage of 8mm film enclosed in a self-contained cassette and cartridge television may only occur after a rather long engagement period, but it's an interesting romance now. This is the way Bell & Howell 8mm product manager William Price talks, especially since the European NordMonde Colorvision system incorporating 8mm in a television set has already been shown and is popping up in several CTV reports.

Bell & Howell has brought home 8mm viewing into a nearly fully automated state with a projector that lists for $149.95 and is available right now.

Still, B&H's cassette 8mm packaging concept has been shown with the NordMonde cartridge television system and B&H has licensed all but one of the major European film projector manufacturers.

Price feels that the appeal of the company's concept is in its rim driven system in which the film revolves on its own spindle and is driven by the outside drive assembly.

Looking ahead, B&H has designed its film cassette machine to have a tray of films moving into the projector as audio cassettes new move into similar changer mechanisms.

NorMonde is now using B&H's Audio 8 cassette film package. And Sylvania is working on the marriage of film reels and TV

What it indicates is a move by some motion picture camera firms to establish their own marriage with the home TV screen.

# Sees Commercial Field as Filling The Talent Gap

LOS ANGELES—Writers, producers and film makers in the television commercial field have the potential to fill the talent gap in cartridge television programming. There is no talent pool in the world better suited to the job of creating software than TV commercial makers, John O'Toole, president of Foote, Cone & Belding, emphasized at a recent Los Angeles Ad Club meeting.

The CTV medium portends a new communications means for advertisers, the executive pointed out, but the home market is years away. The business application is something else. "It is already here and has to grow dramatically in the near future."

O'Toole pointed to the number of companies which are starting to use CTV as an in-house communications medium. "Soon, sporting goods manufacturers will be bringing customers into outlets with tennis and ski and golf lessons on cassettes," he said. The opportunities for developing new advertising means through CTV are "endless," O'Toole said.

# Hawaii Education Dept. Testing EVR in School

HONOLULU—The Hawaii State Dept. of Education has become the first in the nation to begin testing EVR equipment on an elementary school level. Twelve Motorola players have been purchased by the state for installation in locations on the islands of Oahu, Hawaii, Mauri and Molokai.

The test pilot program involves transferring 34 films already owned by the state into the EVR form, then showing them instead of motion pictures to students.

CBS' Rockleigh, N.J., processing plant is converting the films into EVR cartridges. The test pilot program will run through the end of May and encompasses all black and white titles. (The Motorola player is capable of playing both black and white and color.)

CBS EVR's western regional sales director, Ray Griffiths, has been in touch with schools in this area, with San Francisco State the first to purchase an EVR player. Its audio visual department will develop the material form transferral into the EVR film format.

In a number of instances, frozen budgets are holding back colleges from investing in EVR—or in videotape—hardware, Griffiths reports. He was responsible for setting up the Hawaii program.

# CTV Seminar On Copyright Held in Utah

SALT LAKE CITY—The Entertainment Law Institute of the University of Southern California and Brigham Young University pooled resources to present a three-day cartridge TV seminar dealing with copyright and residual rights of the new medium.

The confab, directed by USC's Entertainment Law Institute director, Irwin Spiegel, and titled, "Audio/Video Recording, Implosion or Explosion," was held at the Salt Palace here Wednesday, Thursday, and Friday (3, 4, 5).

Featured speakers included Peter Guber, vice president, Columbia Pictures Corp.; Irwin Karp, general counsel of the Authors League of America; Joseph Taubman, editor, Performing Arts Review; Darrel Monson, director, instructional services, Brigham Young University; and Professor Melville Nimmer, UCLA Law School.

Other speakers included Gordon Stulberg, president, Cinema Center Films; Arthur Knight, author and cinema professor at USC; the entertainment team of Sonny and Cher; and New York lawyer Charles Steon, who discussed business and contractual arrangements involving audiovisual recordings.

A special symposium dedicated to the shaping and forming of institutional policy regarding cartridge TV and related materials, was moderated by Sterling McMurrin, chairman of the President's Commission on Instructional Technology.

Cartridge TV hardware manufacturers including Ampex, CBS/Motorola, Sony and Philips made presentations at the seminar.

# Motorola in Right Frame of Mind: EVR Over 16mm Film

By EARL PAIGE

CHICAGO—The cartridge television standardization playoffs don't concern Motorola Systems Inc.—just yet. Vice president Lloyd Singer's electronic videorecording system is in a different ball game right now with a formidable opponent most people have overlooked: 16mm film.

Because Motorola has staked out its niche in the industrial and educational marketplace, going with mass-produced EVR packages for professional use, Singer isn't too worried about cartridge television formats offering playback and appealing to a consumer market that's still to evolve.

"We have competition from 16mm film—from those 300,000 projectors in the classroom right now. It's a little like William Lear bucking the internal combustion engine with his steam engine. But nobody is really happy with 16mm. It is completely out of step with the pedagogical direction of today's educational systems."

Singer points out that the real consumer market is the student in today's classroom. "EVR is ideal for individualized instruction and that's the direction education must take because students learn at different rates. EVR is certainly more hypnotic than film in a dark room with a projector clicking away. EVR allows interaction between media, student and teaching."

Singer says EVR has other advantages over film beyond the fact that it can stop and concentrate on one frame—it's cheaper.

Noting that Hitachi and Mitsubishi are already licensed for EVR and expect other firms to join in early this year, Singer points to increased demands for EVR software and the time when higher volume will bring costs down.

"Initially, EVR software is not a lot cheaper than 16mm film. Distribution costs are high on EVR. We're about $10 a minute for titles to school markets, business, and industry; 16mm is about $13.

Singer thinks Motorola's commitment to programming and its already established distribution centers also give its EVR format an edge.

"For example, we can go with independent 16mm producers and buy films from them to place into markets they are not reaching. Business, industry, public safety, health and government. We'll pay them a royalty for transferring film to EVR, but we will also allow them to buy EVR in small quantities of one, two, five or 10 pieces instead of having to go to CBS and buy 50 copies of a package."

He points out that he is encouraging independent producers. Of Motorola's 63 titles for hospitals, 12 were produced by Motorola, the bulk of the rest by independent producers.

The company, already enthralled with a hospital market representing 7,000 facilities with a patient population that averages 150 per hospital, is expanding its library and will offer programming for pediatrics soon. Singer adds that hospitals represent a master antenna customer where costs level out to just a few pennies per bed per day because only one player is issued.

Other areas include the hotel and motel industry where Motorola anticipates EVR software packaged by mid-1971. These would conceivably take the form of personnel training and entertainment-information programs for guests. "We could have one on how to gamble," Singer said, with serious laughter. "Las Vegas is very turned on by the idea."

Government agencies represent another thrust where Motorola is already entrenched in communications equipment sales with 25,000 police precincts using Motorola products. Two films from a series of police-oriented programs being shot in Florida will be in the can in 30 days, Singer said.

"Law enforcement is targeted by President Nixon as a key area of federal funding. This is an area of community betterment where EVR can play an important role."

Going outside Motorola's own distribution system, Singer said Video Records, Stanford, Conn., is set with a plan to expand the Equitable Insurance business EVR program. "Where we have 200

*(Continued on page 52)*

# Haldeman in Field

CINCINNATI — Lloyd Haldeman, general manager of the Cincinnati Symphony, is resigning to enter the cartridge TV software industry. Following his resignation June 1, Haldeman will form his own company to produce, market and distribute cultural and educational programs.

Haldeman hopes to also produce shows for distribution to cable and commercial TV.

## Brockway Says

# Nets to Shift to CTV Format

WASHINGTON — Cartridge Television will be the format to which industrial television networks will switch in the future, believes Robert Brockway, president of CBS' Electronic Video Recording Division.

Speaking at a luncheon of professional and trade association executives held at the Madison Hotel here, Brockway said it was inevitable that in the vital need for better communications, cartridge TV—especially the EVR system—would replace coaxial cables and microwave relays now in use in industrial television.

The EVR executive also predicted that other national associations will employ cartridge TV in their own interest. He pointed out that the paper industry has already taken steps in this direction by ordering 6,000 EVR players for use in its Merchant Marketing program. The units when delivered, will be used as incentives for qualifying salesmen.

According to Brockway, the plan not only envisions a weekly trade information videocassette, but the ability to earn, as success premiums, entertainment and enrichment cassettes for family use.

"The Merchant Marketing program," Brockway explained, "is nothing less than the establishment of a cartridge TV network in the paper industry, whose potential is some 20,000 individual salesmen."

**Other Nets**

Brockway further disclosed that other special-purpose networks using cartridge TV include hospitals, physicians, public libraries and the more than 900 agencies of the Equitable Life Assurance Society.

Meanwhile, the EVR Partnership of London has signed its third licensing agreement in as many months, with the giant Toshiba Electronics Co., of Japan, giving that company a non-exclusive agreement to manufacture EVR Teleplayers in Japan over the next 10 years.

The agreement, signed between John C. Lewis, managing director of the EVR Partnership and top officials of Toshiba, also gives the licensee the rights of distribution in all countries of the world with the exception of Canada and the U.S.

On an eductional note, CBS will loan two Shell Oil films free—one on the environment and the other on prehistoric earth creatures—in the EVR format to schools and universities throughout the nation.

The color films are "The River Must Live," a documentary on the

*(Continued on page 52)*

# Sony Color Units for Japan

TOKYO—Sony's first color videocassette players will be available in Japan in October, and will be retailed in the United States next January. The price in Japan will be within the $400 to $500 range.

The company has just developed a compact, low-cost color TV camera for use with the equipment. It weighs around 14½ pounds, operates on regular electrical power and will be available later in the year.

The videocassette player will have a 21-inch screen and play 100 minute tapes. Sony's American distribution center on the West Coast in Compton will stockpile VTR machines once production begins in Japan.

Shigemi Nakano, vice president in charge of Sony's videocassette program, has just returned here after several weeks in the United States. The company has yet to determine who will distribute its videotape machines or whether it will establish a videotape manufacturing factory in the U.S. At present all tapes and hardware are being manufactured in Japan.

# Paul Kantner
# and
# Jefferson Starship
# announce

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b/w *"Lets Go Together"*
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is the RCA trademark for a new development in record manufacturing that provides a smoother, quieter surface and improved ability to reproduce musical sound. This lightweight record also virtually eliminates warpage and turntable slippage.

# Island Artists to Represent Grand Funk in Europe

NEW YORK—Grand Funk Railroad, Capitol Records' group, has granted exclusive agency representation rights for Europe to Chris Blackwell's Island Artists Ltd.

According to Terry Knight, group's manager-producer, "Island Artists first represented Grand Funk by negotiating its debut European appearance in London which was standing-room-only personally feel the organization helped immensely in making it possible for us to sell out Royal Albert Hall through their attention to matters of importance such as promotion."

Knight added, "At present Island Artists is negotiating an extensive European tour for Grand Funk in the summer. However, rather than follow the standard practice of playing every known club and university in Europe, Grand Funk will concentrate mainly on the large football stadiums and auditoriums which are as centrally located as possible and where the greatest number of people can assemble together at one time to see the group. We hope we can secure a permit to give a free concert in Hyde Park to close the tour on our way home."

Meantime, back in the U.S., Grand Funk has sold out its scheduled appearance at the 18,000-seat Fabulous Forum on Feb. 24, less than five days after the tickets went on sale. A second show has been added for Feb. 23. Appearing with Grand Funk for the two shows will be Black Sabbath.

## Nancy Love Opens Public Relations Co.

NEW YORK—Nancy Love, formerly vice president of the Mike Merrick Co., a public relations firm, has formed Nancy Love Associates. Mrs. Love was with the Merrick office since 1967. Nancy Love Associates will be located at 229 East 79th St., and a West Coast affiliation will be announced the next few weeks.

## Segall & Lowe to Produce Concerts

NEW YORK — Nat Segall, personal manager based in Philadelphia, and Bernie Lowe, former owner of Cameo-Parkway Records, have teamed up to produce a series of concerts in Philadelphia.

Segall introduced jazz concerts to the Philadelphia area in 1945. He later switched to personal management.

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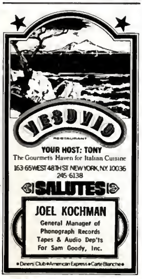

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# New Texas Bill Hits Festivals

AUSTIN, Tex.—A bill has been introduced here in the Texas State Capitol by Sen. Charles Herring that would clamp strict regulations on rock festivals held in rural sections of the state.

Titled "The Texas Mass Gathering Act" it would apply to any gathering of more than 5,000 persons for a performance by live performers outside an incorporated city where the audience is expected to remain at least 12 hours.

The bill introduced by Herring calls for a special permit which must be requested at least 45 days before the date of the performance and a public hearing on the application at least 10 days before. If the application is finally approved, the promoters of the festival must post a $50,000 additional bond for each 5,000 expected to attend the event.

Violaters could be punished by as much as 90 days in jail and/or a $1,000 fine.

SONNY JAMES, second from right, Capitol Records artist, is flanked by, left to right, Joe Maimone, Capitol's trade liaison; Lee Arnold, music director of WJRZ, and Don Ovens, Billboard's director of reviews, at Symphony Hall in Newark, Jan. 29, after the "Cavalcade of Stars" show.

NICK RAFTIS, left, president of Raftis Records of New York, presents Muhammad Ali (a.k.a. Cassius Clay) with copies of "The Louisville Lip" at Ali's Miami training camp. Eddie Curtis recorded the single.

# Phila Hall Bars Rock Acts

PHILADELPHIA—Academy of Music, concert hall for the Philadelphia Orchestra, has dropped the boom on hard rock music fare by banning all acts.

The decision was reached after the recent concert by an electric country blues group, Hot Tuna, because of "smoking" in the hall. John J. Healy, executive vice president of the Acedemy said, "Hundreds of cigaret butts—not to mention broken wine bottles—were found on the carpets of the Academy following the concert."

Repeated no-smoking requests were made from the stage, and at one point, the audience was warned that the concert was in danger of being halted if smoking continued.

The decision affects only "hard rock" shows. "Acoustic"—or folk-entertainment will be permitted.

Larry Magid, of Electric Factory Concerts, which promoted the Hot Tuna concert, said that the decision means three planned rock shows—Procol Harum, April 18; John Mayall, May 9, and Poco and Livingston Taylor, May 16—will now have to be rescheduled into the Spectrum.

# Talent In Action

### SPIRIT, BLOODROCK, COWBOY

*Fillmore East, New York*

Spirit, Bloodrock and Cowboy, three groups, made for a fine early show at Fillmore East, Jan. 29. Spirit, whose East Coast appearances are all too infrequent, was powerful as closing act.

Now on Epic Records, Spirit is a unified group of the highest order with drummer Jack Cassidy, lead guitarist Randy California and lead vocalist Jay Ferguson leading the way with strong assistance from John Locke, keyboards, and bass guitarist Mark Andes. The steady playing of Andes was especially solid, while the large drum setup for Cassidy was effectively used. "Nature's Way" and 'Nothin' to Hide" were among the top numbers from Spirit's Epic album.

Bloodrock, who record for Capitol, made an even strong impression than in their fine previous Fillmore East appearance. A good lead vocalist, Jim Rutledge, and a unified group also are keys for this unit, whose many assets include organist Stevie Hill, lead guitarist Lee Pickens, and rhythm guitarist and vocalist Nick Taylor. Bass guitarist Ed Grundy and drummer Rick Cobb also were solid. "D.O.A." was a good number from their second album, while "Jessica" was a gone one from the next album. Bloodrock has the makings of a major group.

Cowboy, who are on Atco Records' Capricorn Series, proved a group to watch. While this unit probably will get even better, especially in ending numbers, the country-style sextet clearly has what it takes. "Stick Together" and "Pretty Friend" were top numbers.

**FRED KIRBY**

### JOHN HAMMOND

*Civic Auditorium,*
*Santa Monica, Calif.*

There have been very few convincing white blues singers in recent years. One of the best has been John Hammond and hopefully he will start to reach a wider audience. If his reception here Jan. 30 supporting Van Morrison is any indication, his audience is getting larger.

Hammond performs most old blues tunes and some early rock and roll tunes, all done in blues or boogie style with the accompaniment of just guitar and harmonica. His most successful numbers were uptempo tunes, such as Bo Diddley's "Who Do You Love" and Muddy Waters' "I Can't Be Satisfied," the latter tune done on slide guitar. His most impressive number was Robert Johnson's "Ramblin' on My Mind," done with the care only a true artist has. Hammond records for Columbia.

**GEORGE KNEMEYER**

### TONY BENNETT

*Albert Hall, London*

A standing ovation greeted Tony Bennett when he took the stage at the packed Albert Hall on Jan. 31. Audiences don't come any more dutiful than the Albert Hall variety and the fact that they started applauding the opening bars of songs not particularly associated with Bennett was an indication that they were determined to make a memorable occasion of this concert in aid of the National Appeal Fund for the London Philharmonic Orchestra.

Bennett did much to merit such a tumultuous reception. After an extremely nervous start when he sang "I Want to Be Happy" with tremulous uncertainty, Bennett sailed through a program of 21 songs with ease.

The mature voice was in good form and, as ever, generous with the emotion; and he pitched the big notes so squarely on the button that one could forgive his tendency to wander on the intermediate ones.

**MIKE HENNESSEY**

### JOY OF COOKING

*Troubadour, Los Angeles*

Joy of Cooking's debut Feb. 2 was a triumph.

The band has been together for three years and it has two distinct features. First, two strikingly valid singers, Terry Garthwaite and Toni Brown. And second, a percussive drive, injecting the quick, clean rhythms of congaist Ron Wilson, drummer Fritz Kasten and amplified bassist Jeff Neighbor.

Miss Garthwaite is the lead singer. She has the power and soulful intensity of a blues shouter, as well as the soft beauty of a ballad singer. Miss Brown on electric organ supplements her voice and she in turn is more soft and romantic. Their blend is striking. Instrumentally, both lack any standout skills, so the group's power is derived from the constant propulsion of Wilson's congas and Kasten's tom-tom and cymbal work.

The Capitol act's repertoire included "Hush," "First Time, Last Time," "Pilot," "Red Wine at Noon," "Laugh Don't Laugh" and "If Some God, Or Sometimes You Got to Go Home."

**ELIOT TIEGEL**

### DIZZY GILLESPIE, BOBBY HACKETT, MARY LOU WILLIAMS

*Overseas Press Club, New York*

For some reason there is usually thought to be a stylistic generation gap between the trumpet work of Bobby Hackett (swing era rooted) and Dizzy Gillespie (who took that era's style and moved it up and beyond into Bebop. But when paired for this informal concert, it was hardly apparent—it proved that when you got down to basics there's a lot of fertile common ground to plow, whether it's on Fats Waller's "Jitterbug Waltz" or Gillespie's "Night in Tunisia."

Mary Lou Williams proved an ideal accompaniment for the two masters—her own piano roots reach back to Kansas City and up to modernism. She was also able to switch on to many choruses for which the only word is stomping. George Duvivier was on bass, Grady Tate, drums.

The whole concert was recorded by Perception Records, to whom Gillespie is signed. Hackett celebrated his 56th birthday on the evening and there isn't really any other gap because Gillespie is two years younger.

**IAN DOVE**

### CAROL HALL

*Bitter End, New York*

Elektra Records artist Carol Hall admitted to being nervous about opening at the Bitter End on Jan. 29, since it was only her second professional engagement. But there was no need to worry. She handled her material with as much skill and a lot more involvement than many a superstar.

Miss Hall writes songs from her own specific experiences and those of her friends, and she makes her audiences feel the personal interest she takes in her material. Her voice and piano arrangements are not extraordinary, but her warm involvement in the music and a considerable talent for melody are almost as important. Unfortunately, she cuts her songs too short, so

(Continued on page 24)

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# From The Music Capitals of the World

## DOMESTIC

### NEW YORK

Atlantic's **Roberta Flack,** Columbia's **Taj Mahal** and Flying Dutchman's **Leon Thomas** play **Bill Graham's** Fillmore East Thursday (11). Appearing Friday (12) and Saturday (13) are **Taj,** Mediarts' **Spencer Davis & Peter Jameson,** and Columbia's **Chambers Brothers.** Warner Bros.' **Small Faces,** the **Grease Band,** and Parrot's **Savoy Brown** play Fillmore East Tuesday (16) and Wednesday (17). . . . Brunswick's **Lost Generation** plays through Monday (8), Philadelphia's Uptown, Feb. 12-21; the Apollo Theater, March 10-16; and Rockford College, April 17. . . . **Phil Iehle** will continue as president of CADDCO Audio Industries Corp., in addition to his affiliation with Dick Hollaert in Talent Infinitem Management.

Brunswick's **Tyrone Davis** plays Flint, Mich., Sunday (14); Washington, Feb. 19-24, and Atlanta, March 1. . . . **Lee Tully** headlines the Elmwood Casino, Windsor, beginning April 3. . . . **Bunny Silva** will supervise "The Social Butterfly," a new division of **Candy Leigh's** Tomorrow Today. The new division will handle all aspects of gatherings, press parties, opening nights, sales meetings, presentations and conventions. . . . **Ronnie Martin** and **Sergio Franchi** begin a two-week engagement at the Eden Roc March 5. . . . Decca's **Karen Wyman** opens a three-week stand at Las Vegas' Sands Hotel Feb. 24. She also will appear at Atlantic City's Haddon Hall Hotel June 12, and Puerto Rico's El San Juan Hotel, Aug. 21-29.

**Tory Wynter** at the Deauville in Miami on a bill with **Jackie Kannon.** Wynter records for Catalyst Records (distributed by Golden Records). His current single is "The Hypocrites."

**FRED KIRBY**

### SAN FRANCISCO

The **Youngbloods** have booked dates in Tucson, San Diego and Long Beach and then go on to Rensellar Polytechnic Institute in Troy, N.Y., Colgate University and the State University of New York. . . . **Jesse Colin Young** is working on an album in his own studio at home to be released on the group's own Raccoon Records. . . . **Joe Bauer** and **Banana** have finished an album together, "Moonset," which is a group of instrumental improvisations. Release date is late March. A new live album, recorded by the group at Fillmore East, will be out within the next month. . . . Raccoon also plans to record **High Country,** a bluegrass group from Mill Valley, and guitarist **Paul Arnaldi. Jeffrey Cain's** new album is also on Raccoon.

**Joe Crane and His Hoodoo Rhythm Devils** were signed by Capitol and are recording their first album produced by **Jack Leahy.** Leahy is the owner of Funky Features, San Francisco's newest recording facilities. **Van Morrison** will also do some work at those studios. . . . **David Crosby's** album for Atlantic is finished and will be out this month. . . . **Jerry Garcia, Grace Slick** and **David Freiberg** are recording together. **David Rubinson** is producing Herbie Hancock's next album. . . . **Seatrain,** Marin County residents for the past two years, is moving East in order to be closer to manager **Albert Grossman.**

Joy of Cooking held a press party at Mandrakes to celebrate the release of their new album on Capitol. . . . Fillmore Music Group (**Jeffrey Cohen** and **Bruce Good**) signed Pamela Polland's company "Clear Reflection" to an exclusive administration contract for her publishing. . . . **Frontier** will spend several weeks in the Los Angeles area this month. . . . **Eron Tabor,** who had the male lead in the San Francisco production of "Hair," has released his first album on the Studio 10 label. Produced by **Nyle Elliott,** the album was recorded at Coast Studios here and Gold Star in Los Angeles.

**MARY TURNER**

### MIAMI

Miami Beach hotels are still lining up multi-dollar talent for the winter season. . . . Newest names to be signed are **Ann-Margret,** who'll bring part of her million dollar Las Vegas act to the La Ronde Room, Fontainebleau, April 7-17. Also signed for the Fontainebleau is singer **Connie Stevens** who'll play the hotel March 4-13 in a show billed as **"Connie Stevens and Company."** . . . At the Playboy Plaza, the **Mitzi Gaynor Show** scheduled for the Penthouse March 16-28, followed by **Alan King,** March 30-April 6. **Ike** and **Tina Turner** are booked into the same hotel April 8-17. . . . New lineup for the Hump Room at the Marco Polo Motel has **The Buddy Miles Band,** Jan. 29-Feb. 11; **Grassroots,** Feb. 12-18; **The New Seekers,** Feb. 19-25; **The Mob,** Feb. 26-March 11; **Delaney, Bonnie and Friends** (Atlantic artists), March 19-25; and **Kenny Rogers and the First Edition** are booked Easter week, April 9-15. . . . At the Diplomat, **Engelbert Humperdinck** opened Jan. 28 for 10 days in his first South Florida night club appearance. . . . Miami rock group **The Game** had their first single released on the Faithful Virtue label, "Stop, Look and Listen" and "Fat Mama." The LP due out momentarily. The Game played a recent gig at N.Y.C.'s Electric Circus.

The Coconut Grove Marching Band and Medicine Show has a heavy booking schedule for the next two months (February and March) with appearances at military bases in Florida. On the bill are Ampex's **Bethlehem Asylum** and Liberty's **Fantasy** with singer **Germaine.** The rock show expects to end its tour in July at the proposed Year One Festival in Arizona.

**SARA LANE**

### LOS ANGELES

**Tom Fogerty** has left Creedence Clearwater Revival to record and produce on his own. Tom's brother, **John,** leader of the group, said Creedence will continue as a trio. The group will begin recording a new album in April.

Warner Bros. **James Taylor** begins a 27-city tour Friday (19) in Hartford, Conn. . . . **Actor Michael J. Pollard** cutting an LP with Capitol's **Band** in Woodstock, N.Y. . . . Microdramas Co. is releasing its first talk album, "Yoga: The Art of Living," by **Renee Taylor.** Microdramas also has opened an eight-track studio in San Bernardino. . . . Tangerine Records has released **Ray Charles'** "Booty Butt" track from his latest LP as a single. . . . Uni's **Neil Diamond** cut a single in Hollywood recently; producer is **Tommy Catalano.** . . . Blue Thumb's **Dave Mason** set for television appearance on the Johnny Carson show Friday (12).

Warner Bros. **Gordon Lightfoot** will give two concerts for Concert Associates in mid-April at the Santa Monica Civic Auditorium. . . . **Rex Allen** will release two albums on Decca Records during 1971. . . . **Armando Trovajoli** has been signed to compose the musical score for Warner Bros. film, "The Priest's Wife." . . . **Larry Vallon** will do promotion of concerts in the western states for Concert Associates. . . . MGM's **Bill Medley** will be a guest soloist on the first A&M album by **Michael Colombier,** called "Wing." It is being billed as a pop symphony.

Capitol's **Tim Rose** set for concerts at the Golden Bear in Long, the Ice House in Pasadena and the Quiet Knight in Chicago. . . . Reprise's **Fanny** will appear with the **Raccoon's Youngbloods** in Arizona Saturday and Sunday (13-14).

United Artists is releasing the first LP by **Black Widow,** an English group who gained prominence in Britain through its emphasis of voodoo and black magic. . . . **Norman Rockwell's** painting, "Freedom of Worship," will be the cover for **Tennessee Ernie Ford's** forthcoming Capitol Records LP, "Abide With Me." . . . **Lou Rawls**

(Continued on page 24)

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# From The Music Capitals of the World

## DOMESTIC

• Continued from page 22

begins an 11-day stay at Kings Castle in Lake Tahoe, Nev. Saturday (13) before leaving for a Japanese tour in March.

**GEORGE KNEMEYER**

### NASHVILLE

Columbia recording artist, **Billy Joe Royal,** is at the Casino Theatre of the Flamingo Hotel in Las Vegas until March 3. . . . Starday-King studios in Nashville report a growing number of pop sessions in their studios. Recently **David Owens** of Fort Worth was here to record at their facilities. . . . **Buzz Cason** has been working on an LP on himself at his Creative Workshop Studio in Nashville. The album will be entitled, "Heavy Dudes and Heartaches." . . . **Jimmy Buffet** will be heading back west in March to do a concert with his backup group, the **Hang Out Gang,** at the University of Albuquerque in March. The Barnaby Records artist will release a new single soon entitled, "High Cumberland Jubilee. . . . Capitol Records, **Jerry Corbet,** formerly with the **Youngbloods,** has been working a new material at Woodland Studios here. He is being produced by **Charlie Daniels.** . . . Tree International has announced the signing of **John Hiatt** of Indiana, and **Victor Lovera** of New York.

**TOM WILLIAMS**

### LAS VEGAS

**Patti Page,** who signed a multiple contract to appear for two years at **Howard Hughes** hotels in Las Vegas starting with three weeks Feb. 4 at the Landmark, has instead changed to the Desert Inn beginning Tuesday (9). . . . **Roberta Sherwood** opens in the Desert Inn lounge Tuesday (9).

**Bobby Darrin,** currently appearing at the Desert Inn, made his fourth guest appearance on the **Flip Wilson** TV show. Darin will do two more Wilson shows, the second being his final show of the season April 1.

**Bobby Stevens,** currently with the **Checkmates** at the International, has a new record release "We'll All Go Down Together" released on his own label. . . . Motown Records has bired the **Jay Bernstein Agency** in Los Angeles to handle public relations for the **Supremes** who play the Frontier. . . . **Diana Trask,** currently at the Landmark, wrote the song "Let's Keep It Free (America)" which she does in her act to commemorate becoming an American citizen last June.

International orchestra members **Carl Fontana, Sid Greene, Don Grossi, James Mulidore, Tom Purello** and **Lou Pressman** are traveling to Los Angeles to tape the weekly **Pearl Bailey** TV show. . . . The Nevada Sports Palace, formerly the Ice Palace, is planning montbly rock type concerts. The establishment will undergo extensive alternations to cure acoustical and seating problems.

**LAURA DENI**

# Signings

**Pearl Bailey** to RCA Records. Her first RCA single couples "Mama, A Rainbow" with "Two By Two." Miss Bailey heads weekly variety show on ABC-TV.

**B.J. Thomas** re-signed with Scepter Records, where "No Love at All," produced by **Steve Tyrell** and **Buddy Bule.** . . . A&R Records' **John Blair** to CMA for representation in all fields. . . . **Fearfull Symmetry, La Causa** and **Botticelli Brass,** new bands, to **Tom Mack** of Los Angeles for record production. . . . Producer **David Jordan** signed **Pat Dennis,** the **Premiers, Joe Anderson** and **Helen Milburn.** . . . **Eron Tabor** to Studio 10 Records of San Francisco, where his first album is due early this month. . . . **David Canary** to Beverly Hills Records. His first LP, "Full Circle," was produced by **Don Perry.**

# Two-Month Tour For Kristofferson

NEW YORK—Kris Kristofferson, Monument artist, will be making an extensive series of personal appearances during Ferbruary and March. Concert dates for Kristofferson include Harvard, Cambridge, Friday (12); The Gaslight, New York, Feb. 13-22; The Riverboat, Toronto, March 9-14; Lenny's Boston, March 15-21; Shady Grove Music Theatre, Gaithersburg, Md., March 26; and Westbury Music Theatre, Westbury, N.Y., March 27.

Kristofferson's second Monument album will be released within the next few months.

# Nitty Gritty in Dates With Cosby

NEW YORK—The Nitty Gritty Dirt Band has been booked for a series of concerts with Bill Cosby.

The first date in the series will be at Carnegie Hall on Feb. 26. Other dates include Cleveland, Feb. 27; Burlington, Vt., Feb. 28; Hartford, March 4; Dayton, March 5; Columbus, March 6, and Pittsburgh, March 7. The series is being promoted through the office of Irving Granz, West Coast promoter.

The group, riding high on the Liberty label with a single, "Mr. Bojangles," and an album, "Uncle Charlie and His Dog Teddy," is also set for return on Dick Cavett's show (ABC-TV) on Feb. 25.

B.B. KING, right, receives citation from Jay Lasker, president of ABC/Dunhill Records, commemorating his 25th anniversary in the music business.

# Talent In Action

• Continued from page 20

that there is not really enough time to create a satisfying mood in any one number.

**NANCY ERLICH**

## DON McLEAN

*Troubadour, Los Angeles*

Don McLean is an artist to be reckoned with in the near future. His lyrics and delivery eventually won over the audience here Jan. 26.

Only a few of the songs were taken from bis Mediarts album, but most were superb. His start was shaky, with the audience restless to hear the beadliner, Poco. But a few songs with humorous content warmed up the crowd and paved the way for appreciation of his more serious numbers. Some songs remind one of early Bob Dylan and some of current James Taylor, but all bear the McLean stamp of originality. His acoustic guitar playing isn't flashy, allowing the lyrics to penetrate the audience.

**GEORGE KNEMEYER**

## SERGIO FRANCHI

*Flamingo Hotel, Las Vegas*

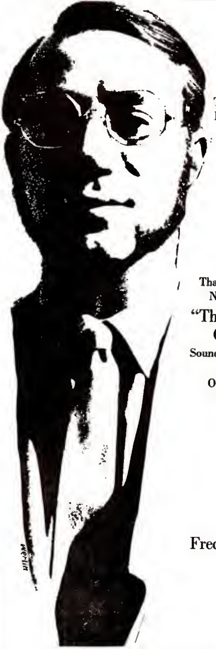
The powerful tenor, singing without special lighting, sound or costume gimmicks, captivated tbe opening night crowd Jan. 28.

His cafe performance was a tasteful blend of show tunes from "Man of La Mancha" and "Fiddler on the Roof," bi-lingual pop tunes such as "Al di La" and the high point of the evening "No Man Is an Island," based on the classic John Donno poetic statement.

The new Franchi has eliminated opera arias and songs sung only in Italian. He has an ever growing ease and warm manner both while singing and joking with tbe crowd. He tap dances to "Close to You" and places heavy emphasis on contemporary favorites magnificently sung in his opera trained voice.

Franchi, who is changing record labels, offered his new single on United Artists "Love Is All." Conducting the orchestra for Franchi is George Caffney.

**LAURA DENI**



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# Campus News

## NEC Charges AFM With Antitrust —Attacks Ban on the NEC Rider

NEW YORK — The National Entertainment Conference has filed a complaint in the United States District Court, Southern District of New York, charging the American Federation of Musicians with antitrust. The complaint charges that the AFM form B contract is unlawful and misrepresentative on 16 counts.

The complaint also charges that "The AFM and its locals maintain national control and domination over the music industry in conjunction with booking agents, personal managers, many purchasers of music who are employers or independent contracts, many orchestra-leader-employers, star musicians who are independent contractors, hotels, nightclubs, restaurants, dance hall operators and others." The complaint further alleges that the methods used by the AFM, "supresses competition, restrains trade, and burdens commerce is by enforcement of the AFM 'form B' contract."

*(Continued on page 45)*

## New England Colleges Get 'Unity Force' for Concerts

BOSTON—Music Productions, a firm which deals mainly as a subagent and adviser for schools having on-campus entertainment, has set up a "Unity Force," for crowd control at college concerts. "At many colleges in the New England area at least, concerts have been selling out quickly and the people congregating outside without tickets, often become unwieldy in the face of uniformed authority," said Lloyd Segal, promotion director and agent for Music Productions. "We have employed mainly blacks as ushers and a general protection force for most of the concerts which we help colleges and universities to run. "It has become evident through this experience that a force such as ours, which does not represent the power of the establishment is well looked upon by the young crowd which gather at many of the concerts."

The unity force is also used inside the concert halls for ushering duties and general artist and equipment protection. "I think this type of control is especially useful to the student entertainment chairman, who is concerned with keeping order, thus allowing the concert he is presenting, as well as future concerts to continue," said Segal. "The chairman really does not want to hire police but he needs someone to control the crowd. This type of situation also gives us a chance to hire the unemployed, people who we find generally respect and accept the life styles of a young crowd."

Music Productions was formed seven years ago mainly to consult the schools in and around the Boston area as to the type of entertainment which could be used and the procedures for procuring the entertainment and putting on concerts. They utilize facts such as the amount of money the university or college can spend on a concert, the record sales from store in the area, radio play of groups, and general methods to discover what type, if not what particular artist would be best for a concert.

Then they get the artist for the school and place him under contract, and signing a separate contract with the school concerning the fee of Music Productions itself. "We have found that this two contract method is the fairest, for the school then knows exactly what the performer gets and what we get as an advisory agency and subagent," said Segal. Segal also said that many times, through block booking, a group for three or four dates within a confined area, or through going directly to the group, bypassing their agent, his company can get better prices for the schools. "We also provide a reliable sound company and reliable light company to handle the concert. Because of our rapport with these companies and the schools, everyone benefits," Segal commented.

Another important service which Segal provides for every concert is an Eleventh Hour Information sheet. This gives information such as the location the group is coming from, when and how they will arrive to the city and the concert, where they are staying, the name of the road manager, and other useful information which the social chairman at a school might overlook but needs. In addition, the company helps to make up entire concert series for schools. This also helps get better prices for the schools. "We are a total services group here," said Segal. "We even send a representative to the concerts we help put together, in case some guidance is needed. All of this plus the security force concept is, I feel a step in a direction towards, well-run, honest concerts without incidents of any type. We now advise and coordinate concerts at about 44 campuses and we hope to extend our services to other schools which have been running into problems with their concert schedules," he concluded.

## Campus Dates

**Livingston Taylor,** Atco Records artist, appears at Smith College, Northampton, Mass., Friday (12), and at Nathaniel Hawthorne College, Antrim, Mass., Saturday (13). The **Allman Brothers Band,** also recording for Atco, appear at Furman University, Greenville, S.C., Friday (12); The Citadel, Charleston, S.C., Saturday (13); and Albany Jr. College, Albany, Ga., Tuesday (16).

**Roberta Flack** Atlantic Records artist, performs at Bowling Green University, Bowling Green, Ohio, Wednesday (10); and Glassboro College, Glassboro, N.J., Tuesday (16). **Junior Mance,** recording for Atlantic, appears at Keene State College, Keene, N.H., Friday (12).

**Cactus,** Atco recording group, appears at St. Cloud University, St. Cloud, Minn., Thursday (11). **Mylon,** recording for Cotillion Records, performs at Duke University, Durham, N.C., Saturday (13).

**Canned Heat,** on United Artists Records, performs at Castleton State University, Castleton, Vt., Thursday (11). The **J. Geils Band,** recording for Atco, appears at Worcester Polytech, Worcester, Mass., Sunday (14).

Bell Records artists, **Seals & Crofts,** appear at Brooklyn College, Brooklyn, Thursday (11); and Trenton State University, Trenton, Tuesday (16). **Sweetwater,** Reprise Records artists, appear at St. Cloud University, St. Cloud, Minn., Thursday (11); and Clarkson College, Clarkson, Pa., Sunday (14).

**Dick Gregory,** recording on Poppy Records, appears at Carrol College, Helena, Mont., Wednesday (10); Jackson Community College, Jackson, Mich., Thursday (11); and the University of Missouri, Kansas City, Friday (12).

**Joan Baez,** Vanguard Records artist, appears at the University of Houston, Houston, Sunday (14). **Josh White Jr.,** recording for UA, performs at Eastern Michigan University, Ypsilanti, Friday (12).

The **Butterfield Blues Band,** on Elektra Records, appears at the University of Maine, Oreno, Saturday (13); and Lowell Tech, Lowell, Mass., Sunday (14). The James Cotton Blues Band, recording on Verve, appears at Dartmouth College, Hanover, N.H., Wednesday (11). **Paul Winter** and the **Winter Consort,** recording for A&M Records, appears at Westchester State College, Westchester, Pa., Sunday (14).

## BS&T Want Monk on Bill

NEW YORK—To further reinstate jazz as a musical idiom on the campus, Blood, Sweat & Tears has asked Thelonious Monk, jazz pianist and innovator, to perform on the same bill with them on several campuses throughout the country.

Blood, Sweat & Tears, according to Larry Goldblatt, their agent, has long revered Mank and, in fact, used a variation of one of Monk's themes in their rendition of "40,000 Headmen," Goldblatt said, "Thelonious Monk has long been the study of several members of Blood, Sweat & Tears. His ability at the piano and as a composer has been greatly underplayed recently and the group will attempt to revive the vitality and popularity of Monk's music, as well as jazz in general, by exposing Monk to the campus audience."

## What's Happening

By **BOB GLASSENBERG**

The following is part of the text of a letter from **Rene Mouledoux,** music director at WLDC, Loyola University, New Orleans, La.

"It doesn't take much to predict that a new release by George Harrison, Joe Cocker, or the Rolling Stones will be a hit. Yet many of those colleges reporting (to Campus Programming Aids) feel it necessary, as a public service to the rest of the nation, to 'discover' these treasures. In many cases, by the time their picks are printed, most stations have been playing them for weeks. Any music director worth the ink with which he writes his signature is going to carefully listen to all the albums received. The only purpose perhaps for listing these albums would be to show off to the rest of us that these particular stations actually receive good service from some major label."

Perhaps another reason, Rene, is that these stations feel that they owe the major labels something for good service. Something like a listing in Programming Aids.

As long as someone has broached the subject of Programming Aids, let me once again make the rules of the game clear. I will print any five picks from any campus radio station. These picks must include the title of the song, the artist and the record label. In the case of LP's, please specify if the pick is an LP. If you wish to pick an LP cut, specify the name of the cut and the name of the LP. If a play list is sent then the picks must be circled and the name of the record company must still be included. If your picks do not appear, call or write to me and I will tell you why, if you cannot discover the reason yourself. Finally, try to have the picks on my desk by the Monday preceding the date of issue.

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Ampex Records sent **Dick Webber** up to my office to tell me that he now services campus radio. Write him at Ampex Records, 555 Madison Ave., New York, N.Y. 10022. You might also drop **Zell Sanders** a line at J & S Enterprises, 1650 Broadway, New York, N.Y. 10019, to get service from J. & S. Any record company who wishes to hear from campus radio stations should drop me a line at Billboard's New York Office. I will be happy to print names and addresses.

## The Head Count

The Lake Street Station is located in Madison, Wisconsin, about two minutes from the University of Wisconsin library and 10 steps off the main thoroughfare of the campus town. Phil Bloom, the manager, discounts all records 30 percent off retail or lower. When called, there was music in the background and Bloom said that it was mainly for the enjoyment of the employes. "At least they are the people who put it on," said Bloom. Bloom feels that the store's asset is its easygoing attitude and non-sell attitude. "We all live in the same city," Bloom added. His top LP's of the week are:

1. "Tumbleweed Connection," Elton John, Uni.
2. "All Things Must Pass," George Harrison, Apple.
3. "Elton John," Elton John, Uni.
4. "Tea for the Tillerman," Cat Stevens, A & M.
5. "Paranoid," Black Sabbath, Warner Bros.
6. "Cruel Sister," Pentangle, Reprise.
7. "The Lady and the Unicorn," John Renbourn, Reprise.
8. "Nantucket Sleighride," Mountain, Windfall.
9. "Pearl," Janis Joplin, Columbia.
10. "Chicago III," Chicago, Columbia.

# 2 Hilliard Stations on Success Beam With Different Formats

By CLAUDE HALL

INDIANAPOLIS—Jim Hilliard has a funny kind of problem—one which many broadcasters would like to have. A couple of years ago, Hilliard publicly stated that Top 40 radio "as we know it, is dead"; today he operates a very successful Top 40 station called WNAP-FM. The problem, however, is that WNAP-FM is giving serious competition, in a fashion, to Jim Hilliard's other station—WIBC.

Actually, the two stations feature different formats. WIBC is a 50,000-watt easy listening station. But different from the ordinary run of MOR stations. In fact, Hilliard calls it "the swingingest, strangest MOR in the nation." Basically, the music is standard tunes done in a modern, uptempo style and it's balanced with current hits. The artists include the Partridge Family and Neil Diamond and extend to even Lynn Anderson on something like "Rose Garden" and George Harrison on "My Sweet Lord."

### Excellent Billings

The station has been reaping excellent billings because Hilliard's philosophy is that "the secret of any sales is good programming. The problem with many radio stations is that they do it the other way around."

The emphasis of WIBC is on personality. At times, the station may only play nine records in an hour . . . "anybody can copy the music" but they can't copy the personality of Chuck Riley, Gary Todd, Orly Knutson, Bob Christie, or Bob Morrison, he said. WIBC plays about five records an hour in the morning drive slot; in afternoon drive may play as many as 13. The playlist is 30 singles, plus several hundred albums. The air personalities pull their own records, Hilliard said, emphasizing again that the records were "secondary" in the image of the station; "I set up the framework—the door and the windows. They can look out the windows and walk through the door. But we're very tightly formated. Our production is very tight. The personalities operate their own boards. I'd line them up against anybody in any city."

The WIBC rotation pattern hinges two standards to one current. Two oldies are played per hour.

"The funny thing is I don't think anything has changed in Top 40 radio today except that Top 40 stations are afraid to move toward the youth market. Most Top 40 stations today are not playing Top 40 music . . . they're a little left of center. In the next three to five years, I believe we're going to see a big change. There are no flags at my fingertips, but FM penetration is very good today —over 80 percent in most markets. It's starting to come on; lots of FM stations are starting to compete. And FM operators can't afford not to experiment."

Unless Top 40 AM stations start going after the youth market, they may go down the tube, he felt, "because no radio man has a license to bore."

The beauty of Hilliard's operations is that where WIBC may drop off in audience at night—a factor with many AM easy listening stations today—WNAP-FM comes on strong.

### Tops AM Rocker

In the 7-midnight period, WNAP-FM has topped the local AM rocker two ratings surveys in a row on the strength of air personalities Big John Gillis, Tom Lewis, Steve King, Chris Cooner, Dave O'Neil, Charlie Kendal and weekend man Jay Michaels. The station has a playlist ranging up to 37 singles, plus 45-60 LP cuts. It is not a progressive rock station, "it's just that it's more contemporary than most stations who pretend to be contemporary," Hilliard said. Blair, the national advertising representative firm, tells Hilliard it's the highest billing FM station on their list.

Part of the station's success revolves around the fact that it "almost searches for new records to break. Larry Douglas at RCA Records can tell you about some of the records we've broken in this market. I can't think of anything but the automatics that our competitor has broken here," Hilliard said, "and it's a really gutsy move to play a record that's, for example, No. 1 in New York."

The new records added to the station's playlist may vary as high as eight singles plus numerous LP cuts in a given week. "We don't wait; it's part of the popularity of the station." These new records are slated into the programming so that they don't bog down the sound of the station, he said.

Hilliard added that WNAP-FM is more than just a winner at night; the highest rated air personality on the station is Chris Conner; he had 19,800 per average quarter

(Continued on page 34)

# KOME-FM Offers 'Choice' To Progressive Rock Radio

SAN JOSE, Calif.—Latest station to join the trend to progressive rock radio abundance on the West Coast is KOME-FM and general manager Ron Cutler says his new operation will offer listeners "an alternative" to other progressive rock radio stations. Former call letters when the station programmed classical music were KRPM-FM. The stereo 50,000-watt station will allow air personalities to pull their own music; the only rules are that they must stick to defined percentages of hard rock, jazz, folk, and blues mixed in with the progressive rock.

"We'll stick to familiar music most of the time," Cutler said, "and play esoteric music only when it fits in the programming."

Personalities include Uncle Jack Tossman, 6-10 a.m., a previous KSJO-FM personality (KSJO-FM is another progressive rock station in the area); Dick Baraboo, 10 a.m.-3 p.m.; Mark Williams, 3-8 p.m.; Bob (Cosmic Karma) Rudnick, 8 p.m.-1 a.m., and Phil Charles, all-night.

Cutler claimed that KOME-FM will be offering listeners "more exciting air personalities" than the competition. Promotions will be aimed at giving "people something they can identify with." And the station will be totally involved in the community. The commercials, he said, "will not hype the audience . . . they'll be honest."

# WVHI-FM Into Progressive Rock

EVANSVILLE, Ind. — WVHI-FM, a monaural station here that previously used the "Love" syndicated programming of ABC-FM, is phasing into a progressive rock format under the direction of Jim Lewis, who previously had been with WBMP-FM in Elwood, Ind., an MOR station. Joining WVHI-FM this week to help in programming will be Bill (Bill St. James) Hengerer, also a former WBMP-FM personality. Lewis is now trying to build up a library of progressive rock albums.

# Virginia Radio Sets FM Station

VIRGINIA, Minn.—The Virginia Broadcasting Co. will put a new FM station on the air here within the next two months as a companion to WHLB. Steve Zalec, music director of the AM station, said the new stereo operation will simulcast with the AM station during the day. The format of both stations will follow the Billboard Top 40 Easy Listening Chart.

In preparation for the new station, all monaural albums have been disposed of and Zalec is now attempting to build a stereo album library from scratch.

# WFHG Expands to LP Cuts

BRISTOL, Va.—WFHG, Top 40 station here, has expanded its playlist to include a heavy slate of albums, according to Bruce Clark, air personality and promotion director. The album cuts will be programmed according to the time of day, saving the heavier material for night play.

The reason for the change is, "We feel this will enable us to pick up more of the adult audience in our market. We, like many other contemporary stations, have been labled a 'teenie bopper' station in the past. We are now faced with the problem of creating a new image. The changes being made should not offend our teen audience, for we are not abandoning our teens. The albums are in addition to our playlist . . . we feel it is our obligation to present to the public a more diversified and expanded playlist to meet the needs of the young adult."

The station programs for a tri-city area with a population more than 310,000. Bill Hagy is program director; the air staff includes Clark, Joe Kelly, Reginald B, and Sam Late.

# WDEE News in A.M.

DETROIT — WDEE, country music station here, has shifted the early morning programming, effective Monday (8), to news. John Mazur, program director, said a market analysis showed a need for heavy news programming in the morning. Rest of format is unchanged.

# KICS Shifting to Blend & Mix Play

HASTINGS, Neb.—KICS, which simulcasts with KICS-FM, is changing its format to a blend of uptempo easy listening albums mixed with Top 40, said music director Steve Taylor. "We're now throwing out most of the music library to start anew," he said. And he has launched a project to build a totally new music library from scratch of albums. Station had been MOR.

CATHY PASSET, music director of WABY in Albany, gets her copy of Elvis Presley's new album delivered personnally by Paul Butterfield of RTA Distributors, the local RCA Records distribution operation. WABY is a 24-hour uptempo easy listening station managed by Bob Badger and owned by CCA Electronics Corp.

# Blacks Oppose Shift To MOR by KSOL

By MILDRED HALL

WASHINGTON—The decision of the white owners of San Francisco's black-oriented KSOL to switch to a middle-of-the-road music format, change call letters to KEST, and fire six black deejays last September, has brought a court challenge from black community groups in the area.

The protest against the switch from soul has also raised a precedental question about changes in radio music format becoming a "public interest" problem in which the Federal Communications Commission would have to take action.

In response to complaints about the switch from soul music and other changes by KSOL, the FCC has held that the complete change in KSOL programming raised no public interest questions. In answer to race discrimination charges against the licensee KSAN Inc., the commission said it will defer consideration until the Federal District Court action is completed. The switch from the soul-sounding KSOL to KEST was authorized effective Jan. 24, 1971.

The commission's inaction brought a denunciation from the lone dissident, FCC commissioner Nicholas Johnson. He agreed with complainants that the change would rob San Francisco's black community of its one wholly black-oriented local radio station.

He also agreed with Rev. Robert Davidson, Jr., of the Joint Strategy and Action Commission of the Northern California Council of Churches, that the FCC should

(Continued on page 34)

# Service Co. Bows Library

MEMPHIS—Pepper & Tanner Inc., one of the nation's leading broadcast service firms, has launched a new country music radio library. Sales manager Tony Armstrong said that more than 830 individual production items are packaged on 27 albums. The package includes specific commercials, holiday production items, country star promotions, sound effects and music beds. Thirty new productions per month will be supplied to each purchaser; it is being offered for exclusive market use to country music radio stations.

# KRMH-FM to Bow With Progressive, '40' Combo

AUSTIN, Tex. — Aiming its programming at "the happy medium between a hard progressive rock station and a slick Top 40 operation," KRMH-FM will begin broadcasting here in the near future. R. Miller Hicks is president and owner of Advance Inc., which operates the station; he is also one of the owners of Dynamic Broadcasting, which owns and operates KJOE in Shreveport and KIKN in Sinton, Tex.

Studios of the new operation will be in Austin; the transmitter will be located between San Marcos and Austin; the signal of the station will cover both San Antonio and Austin, as well as Temple, Tex. Manager is Charles R. Bledsoe. Richard Gembler is assistant manager and program director.

KRMH-FM will feature the better rock music, Gembler said. The easy listening and country music records on the Billboard Hot 100 Chart will be eliminated. "The playlist will consist of 250 records, 150 of which are albums; an average of four cuts per albums will be cleared for play. The 150 albums will consist of the major-selling 100 albums, 40 oldie albums featuring such as the Beatles and Simon & Garfunkel, 10 'up and coming' albums. We'll use the top 10 singles off the Hot 100 Chart, plus 20 more chosen by the rest of the survey. We'll have 20 singles in the golden oldie category. The remaining 50 records will be both albums and singles consisting of instrumentals, folk, blues, and jazz." The playlist will be up-dated weekly.

Gembler was lining up air personalities for the station last week. He pointed out that the market includes the University of Texas with some 40,000-plus students and Southwest Texas State at San Marcos with some 10,000-plus students, plus students of four smaller colleges.

# Vox Jox

By CLAUDE HALL
Radio-TV Editor

My apologies to the town of Brady, Tex. **Jim Bolinger,** program director of KNEL, called to tell me that the station does not "block" program; it has been a pure country music station for some while. **Ed Keeling** is now the owner and the station, soon to go 1,000 watts, broadcasts until 10:15 p.m. at night with air personalities **Bolinger, Danny Harp,** and **Uncle Steve Black.** I remember when it was a hip-pocket-wattage daytimer. Ah, how things have changed. . . . **Les Acree,** music director of WUBE in Cincinnati, called to say he's going back home to WMQM in Memphis and will be doing afternoon drive. Looks like **Jack Rogers** is coming up from WVOX in Jacksonville, Fla., to fill the WUBE slot.

★ ★ ★

**Sgt. Gardner W. Wilcox,** USAF, also known as **Bill Gardner,** is returning to commercial radio Feb. 5. Says he'd like to thank all the AFRTS people for a great year as station manager of the Takhli, Thailand, outlet and "if anyone reading this needs a good Top 40 or MOR air personality, call 608-372-2084. . . . **John Brigman,** 37, married, family, experienced country air personality and program director, seeks stable position. References. Call 615-968-2382. . . . Talk about sick people: Some individuals posing as representatives of Phoenix House Foundations have been soliciting cash donations door-to-door, in booths on college campuses, and through candy and magazine sales—something Phoenix House, which operates rehabilitation centers for ex-addicts, never does. Spread the word.

★ ★ ★

**Shelby Singleton,** president of Plantation Records, called to plug "Wild World" by the **Gentrys** on Sun Records; **Charlie Fach,** Mercury Records, called to recommend the **Sir Lord Baltimore** album called "Kingdom Come"; said WNEW-FM in New York and **Scott Muni** in particular was playing the LP.

★ ★ ★

**Jim Curtiss** is now doing the 10 a.m.-3 p.m. show on WORJ, Orlando, Fla. Rest of staff includes **Allen Dean, Craig Allen,** and program director **Steve Hammer.** . . . WVHI-FM, Southern Securities Bldg., Evansville, Ind., needs progressive rock albums. . . . **Arthur E. Mann,** program director for KOKX, Keokuk, Iowa, sent a copy of a speech by **Pat Michaels** of KGO in San Francisco, with the comments: "Every so often you see or hear something in this business that strikes you as really beautiful and it makes you wish that you could have had a part in the making. I am extremely proud to say I am a part of that profession that has such people as **Pat Michaels** of KGO, who is totally responsible for so beautifully putting to words what so many Americans feel today." Mann said he read the last five minutes of Michaels' speech on the air three times—the second two by popular demand—and the "results were the single most greatest mail response that I have received in over 10 years of broadcasting." Here's part of the speech, copies of which I guess you can get from Michaels: ". . . and there are those who claim that ours is a 'sick' society. That our country is sick, our government is sick, that we are sick. Well, maybe they're right. I submit that maybe I am sick . . . and maybe you are, too. I am sick of having policemen ridiculed and called 'pigs' while cop-killers are hailed as some kind of folk hero. I am sick of being told that religion is the opiate of the people. . . . but marijuana should be legalized. I am sick of being told that pornography is the right of the free press . . . but freedom of the press does not include being able to read a Bible on a school ground." Etc.

★ ★ ★

**Steve Berger,** general manager of WDVE-FM, Pittsburgh, writes: "My mommy once told me that it was very impolite to judge my friends or enemies before I was introduced to them or worse, before I ever saw or heard them. I guess my mommy didn't know what a superior Radio-TV critic you are. No one, not even someone with my mommy's infinite wisdom, could foresee that a man would, come along who could judge a radio station without even hearing it. What infinite wisdom you must have. Sometime when you are in Pittsburgh, please stop by and maybe we can play records together." Okay, I apologize, Steve. What I was actually trying to criticize was the management side from headquarters—the floundering around. I can fully appreciate WABC-FM having a Dave Herman on the air and **Frank Wood Jr.** joining the station in Detroit on FM, but I can't understand putting professionals on one hour and total amateur's on the next and their attempting to be oh-so sophisticated about mundane topics when they aren't even dry behind the ears. Sorry. And I think the current basic programming concept being used by ABC-FM is inherently too narrow to appeal to much of an audience. Of course, I may be wrong. Then, I'd have to apologize about that, too, I guess.

★ ★ ★

**Bob Raleigh Jr.** of WPGC in Washington writes: "Had some contact with **Ron Martin** after the KLAC bit. Right. He's out. Martin canned me from WHB in Kansas City. I deserved it. I have a high regard for Ron and hope he gets a good gig soon. So put that in Vox Jox. I don't mind it being known. Something else, just got back from Las Vegas at the expense of KRLA. Will be going there as morning man as just plain **Bob Raleigh."** . . . **Kevin O'Brian** is back at WFBG in Altoona, Pa., after doing radio in Ohio, Michigan and Indiana. . . . The National Association of Broadcasters will bonor **Neville Miller** at the 49th annual convention in Chicago March 28-31. Miller was president of the NAB 1938-44 and once president of Broadcast Music Inc.; he'll receive the 1971 Distinguished Service Award, the organization's highest honor. He is now a member of the Washington law firm of Miller and Schroeder.

★ ★ ★

Regarding the NAB convention March 28-31 in Chicago, I plan to be there again, along with editor-in-chief **Lee Zhito.** Hope to be in the Conrad Hilton Hotel, but don't know for sure yet. Would like to see all of you guys who can drop by. I'll tell you the suite number later.

★ ★ ★

**Dick Heatherton,** KLIF, Dallas, has signed a recording contract with Abnak Records. . . . WPOR, Portland, Me., broadcast a 26-hour radiothon for the March of Dimes starting Jan. 23 at 10 a.m. All of the show was live, featuring **Dick Curless, Elton Britt,** and 10 country bands from the area. **Tom Star** hosted the show live from the Elks Club and even joined Curless on "King of the Road." . . . **Bill Sherard** is going to WSAI in Cincinnati as program director. You remember him best as program director of WIXY in Cleveland, but he's been working as an air personality for the past few weeks on WNCR-FM, Cleveland progressive rock station. If I were a guess-

*(Continued on page 29)*

# Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

## POP SINGLES—10 Years Ago
### February 13, 1961

1. Calcutta—Lawrence Welk (Dot)
2. (Will You Love Me) Tomorrow—Shirelles (Scepter)
3. Shop Around—Miracles (Tamla)
4. Calendar Girl—Neil Sedaka (RCA)
5. Exodus—Farrante & Teicher (United Artists)
6. Angel Baby—Rosie & the Originals (Highland)
7. Emotions—Brenda Lee (Decca)
8. Wonderland by Night—Bert Kaempfert (Decca)
9. Pony Time—Chubby Checker (Parkway)
10. There's a Moon Out Tonight—Capris (Old Town)

## POP SINGLES—5 Years Ago
### February 12, 1966

1. My Love—Petula Clark (Warner Bros.)
2. Lightnin' Strikes—Lou Christie (MGM)
3. Up Tight—Stevie Wonder (Tamla)
4. Barbara Ann—Beach Boys (Capitol)
5. We Can Work It Out—Beatles (Capitol)
6. No Matter What Shape (Your Stomach's In)—T-Bones (Liberty)
7. Crying Time—Ray Charles (ABC-Paramount)
8. My World Is Empty Without You—Supremes (Motown)
9. Five O'Clock World—Vogues (Co & Ce)
10. Don't Mess With Bill—Marvelettes (Tamla)

## SOUL SINGLES—5 Years Ago
### February 15, 1966

1. Up Tight—Stevie Wonder (Tamla)
2. Baby Scratch My Back—Slim Harpo (Excello)
3. Going to a Go-Go—Miracles (Tamla)
4. Don't Mess With Bill—Marvelettes (Tamla)
5. Get Out of My Life, Woman—Lee Dorsey (Amy)
6. The Duck—Jackie Lee (Mirwood)
7. A Sweet Woman Like You—Joe Tex (Dial)
8. You Don't Know Like I Know—Sam & Dave (Stax)
9. Rainbow '65—Gene Chandler (Constellation)
10. I Got You (I Feel Good)—James Brown (King)

## COUNTRY SINGLES—5 Years Ago
### February 12, 1966

1. Giddyup Go—Red Sovine (Starday)
2. Flowers on the Wall—Statler Brothers (Columbia)
3. True Love's a Blessing—Sonny James (Capitol)
4. Snowflake—Jim Reeves (RCA)
5. Waitin' In Your Welfare Line—Buck Owens (Capitol)
6. What Kinda Deal Is This—Bill Carlisle (Hickory)
7. Baby—Wilma Burgess (Decca)
8. England Swings—Roger Miller (Smash)
9. Make the World Go Away—Eddy Arnold (RCA)
10. Sittin' on a Rock—Warner Mack (Decca)

# RADIO-TV MART

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165 W. 46th St.
New York, N.Y. 10036

## POSITIONS WANTED

If you're looking for another run of the mill time & temperature no personality Drake Jock, then don't bother to read this ad any further. But, if you believe the night time is the right time to let it all hang out and, if you want a high-paced jock who uses inflection, projection, injection, humor, excitement, and a fast rap but is not a screamer, then I'm your man. Last gig I had rating was over 50% when I left. 3rd phone. Will go anywhere for the right bread. Let's get together and make the night time cook! Please contact Greg Phillips at 316—251-2032 or write to 309½ W. 15th, Coffeyville, Kansas 67337. ja30

Hard working, heavy jock with three years' experience ready to move up—looking to plant roots in a stable position with pleasant working conditions. Good voice, tight board, strong on production and news. Solid background in news and programming. Have done morning drive, midmorning and afternoon drive—will work any shift. Minimum salary $200 a week. Am married, two children. Will send tape and resume upon request. Box 360, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe20

I have a radio show on WHBI-FM, 105.9, in Newark, N. J., every Friday morning at 3. I have a half-hour show. Also have graduated from the Cambridge Radio Broadcasting School. I would like to be on your Radio Station. Please call or write: Max Weintraub, 2249 Coney Island Ave., Brooklyn, N.Y. 11223. (212) 375-5906. fe20

Absolutely Topping Old Bean What!! English D.J. Lord John Ashley seeks position on radio in States or Canada. Top 40 or morning slot preferable but Easy Listening and Rock Stations considered too. If you're looking for something new for '71, something really different, someone with experience, initiative, drive and with great sense of humor (age 23), with no work permit or draft problems and full resume and tape available, contact His Lordship at Driftwood Mansions, 26 Dale Road, Walton-on-Thames, Surrey, England. fe20

Want spot as P.D. and/or Sports Director. Available June. College Grad, 24, no draft, 3rd ticket. Four years college radio, including 2 years as Sportscaster, one year each as P.D. and Station Manager. Also 3 months commercial radio. Professional references. $125 week minimum. Write only: Roger Osborn, WMHB Radio, Box 1008, Colby College, Waterville, Maine 04901. fe20

Desire someone with ambition, talent and quick thinking? Have first ticket, experienced in play-by-play (which includes major league baseball during the 1970 spring training campaign in Florida) and really into it on the rock scene. A smoothy and can boogie with the best. If you've got the good vibration station, I've got the rest. Prefer Midwest; no junkies, please. Get the most for your money and receive more. Grab onto Dale Allen at 1205 Hildreth, Charles City, Iowa 50616. fe20

Available Immediately: Pleasant sounding announcer. Can also do news. Single, 22. No draft problem and have a third phone. All areas and formats considered. Desire a full-time job but a good part-time job considered. Box 362, Billboard Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe20

First phone, college graduate, experienced Top 40 MOR personality. Good voice and sense of humor. Top-notch production, copy, and news. Some TV experience. Military complete. Anywhere for the right position in a good medium market. Box 361, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe20

Personality man with over 12 years' experience in live performance, looking for position with radio station. Can handle M.O.R., Rock, Country or Talk Show. Prefer location somewhere on East Coast or South. Also able to handle sales if necessary. Demo Tape and photo available on request. Will work any shift, but prefer nighttime. Please contact Sandy Wolfe, P.O. Box 27, New Windsor, N.Y. 12550. Phone: Tel. 914—562-3697. fe20

## POSITIONS OPEN

Help Wanted—Programming. Be responsible for total sound. Take-charge man will grow with easy listening A.M. Daytimer. $400 start, negotiable, for knowledgeable P.D. with good voice and ideas. Robert Pickett, Manager, WPXY, Box 467, Greenville, N.C. 27834. fe13

Top 40 station seeking a 1st phone experienced heavyweight announcer. If you are creative and can pull in the ratings you may have found a new home. If you are in the Rocky Mountain area and would be available for an in-person interview in Salt Lake City, apply with tape, resume, and salary requirements to: Box 359, Billboard, Radio-TV Job Mart, 165 W. 46th St., New York, N.Y. 10036. fe13

Central New England full time 5,000 Watt Station, part of growing chain, is seeking a young, experienced Rock Jock. Send resume and tape to Box 358, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe13

Night Rock Jock with good commercial voice and abilities to produce top quality commercials. Need to hear tape and see resume with picture. Medium market with excellent facilities. Box 357, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe13

Country Music Lovers Only! If you sound like an adult, know country music, have a 3rd class broadcast endorsed, are ready for a drive slot at a 50,000 watt operation in a major market, rush a tape and resume to Box #363, Billboard, Radio-TV Job Mart, 165 W. 46 St., New York, N.Y. 10036. fe20

More will LIVE the more you GIVE
HEART FUND

# Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| This Week | 1 Wk. Ago | 2 Wks. Ago | 3 Wks. Ago | TITLE, Artist, Label & Number | Weeks On Chart |
|---|---|---|---|---|---|
| 1 | 1 | 1 | 1 | **WATCHING SCOTTY GROW**<br>Bobby Goldsboro, United Artists 50727 (BnB, BMI) | 9 |
| 2 | 4 | 4 | 11 | **IF YOU COULD READ MY MIND**<br>Gordon Lightfoot, Reprise 0973 (Early Morning, ASCAP) | 7 |
| 3 | 3 | 3 | 3 | **Theme From LOVE STORY**<br>Henry Mancini, His Orch. and Chorus, RCA Victor 47-9927 (Famous, ASCAP) | 9 |
| 4 | 6 | 7 | 7 | **1900 YESTERDAY**<br>Liz Damon's Orient Express, White Whale 368 (Lameia, BMI) | 8 |
| 5 | 9 | 13 | 14 | **AMAZING GRACE**<br>Judy Collins, Elektra 45709 (Rocky Mountain National Park, ASCAP) | 8 |
| 6 | 11 | 14 | 30 | **EVERYTHING IS GOOD ABOUT YOU**<br>Lettermen, Capitol 3020 (Jobete, BMI) | 4 |
| 7 | 8 | 11 | 20 | **I'LL BE HOME**<br>Vikki Carr, Columbia 4-45296 (January, BMI) | 4 |
| 8 | 7 | 2 | 2 | **I REALLY DON'T WANT TO KNOW/ THERE GOES MY EVERYTHING**<br>Elvis Presley, RCA 47-9960 (Hill & Range, BMI/Blue Crest, BMI) | 7 |
| 9 | 10 | 20 | 21 | **YOUR SONG**<br>Elton John, Uni 55265 (James, BMI) | 8 |
| 10 | 33 | — | — | **SHE'S A LADY**<br>Tom Jones, Parrot 40058 (Spanka, BMI) | 2 |
| 11 | 13 | 18 | 18 | **BEAUTIFUL PEOPLE**<br>New Seekers, Elektra 45710 (Avco Embassy/Kema Rippe/Amelanie, ASCAP) | 7 |
| 12 | 12 | 34 | 38 | **HELP ME MAKE IT THROUGH THE NIGHT**<br>Sammi Smith, Mega 615-0015 (Combine, BMI) | 4 |
| 13 | — | — | — | **FOR ALL WE KNOW**<br>Carpenters, A&M 1243 (Pemco, BMI) | 1 |
| 14 | 15 | — | — | **LOVE STORY (Where Do I Begin)**<br>Andy Williams, Columbia 4-45317 (Famous, ASCAP) | 2 |
| 15 | 5 | 5 | 9 | **ROSE GARDEN**<br>Lynn Anderson, Columbia 4-45252 (Lowery, BMI) | 14 |
| 16 | 28 | 37 | — | **BURNING BRIDGES**<br>Mike Curb Congregation, MGM 14151 (Hastings, BMI) | 6 |
| 17 | 2 | 6 | 6 | **KNOCK THREE TIMES**<br>Dawn, Bell 938 (Pocketfull of Tunes/Saturday, BMI) | 12 |
| 18 | 18 | 21 | 28 | **SHOES**<br>Brook Benton with the Dixie Flyers, Cotillion 44093 (Cotillion/Muscle Shoals, BMI) | 7 |
| 19 | 21 | 32 | 39 | **(She's a) VERY LOVELY WOMAN**<br>Linda Ronstadt, Capitol 3021 (Thirty Four/Le Brea, ASCAP) | 4 |
| 20 | 23 | 36 | — | **ALL KINDS OF PEOPLE**<br>Burt Bacharach, A&M 1241 (Blue Seas/Jac, ASCAP) | 3 |
| 21 | 22 | — | — | **Theme From LOVE STORY**<br>Francis Lai with his Orch., Paramount 0064 (Famous, ASCAP) | 2 |
| 22 | 24 | 28 | 35 | **BEIN' GREEN**<br>Frank Sinatra, Reprise 0981 (Jerico, ASCAP) | 5 |
| 23 | 16 | 8 | 5 | **IT'S IMPOSSIBLE**<br>Perry Como, RCA 74-0387 (Sunbury, ASCAP) | 17 |
| 24 | 17 | 17 | 27 | **Medley From SUPERSTAR**<br>Assembled Multitude, Atlantic 2780 (Leeds, ASCAP) | 6 |
| 25 | 38 | — | — | **WASHINGTON SQUARE/PROUD MARY**<br>James Last, Polydor 15017 (Showboat, ASCAP/Jondora, BMI) | 2 |
| 26 | 14 | 12 | 12 | **MY SWEET LORD**<br>George Harrison, Apple 2995 (Harrisongs, BMI) | 11 |
| 27 | 26 | 16 | 10 | **MOST OF ALL**<br>B. J. Thomas, Scepter 12299 (Low-Sal, BMI) | 11 |
| 28 | 27 | 23 | 17 | **MR. BOJANGLES**<br>Nitty Gritty Dirt Band, Liberty 56197 (Cotillion/Danel, BMI) | 15 |
| 29 | 29 | 15 | 13 | **SINCE I DON'T HAVE YOU**<br>Vogues, Reprise 0969 (Southern, ASCAP) | 8 |
| 30 | — | — | — | **LIFE**<br>Rick Nelson and the Stone Canyon Band, Decca 32779 (Matragun, BMI) | 1 |
| 31 | 20 | 25 | 25 | **REMEMBER ME**<br>Diana Ross, Motown 1176 (Jobete, BMI) | 7 |
| 32 | — | — | — | **DOESN'T SOMEBODY WANT TO BE WANTED**<br>Partridge Family, Bell 963 (Screen Gems-Columbia, BMI) | 1 |
| 33 | — | — | — | **COUNTRY ROAD**<br>James Taylor, Warner Bros. 7460 (Blackwood/Country Road, BMI) | 1 |
| 34 | 35 | — | — | **KEEP THE CUSTOMER SATISFIED**<br>Gary Puckett, Columbia 4-45303 (Charing Cross, BMI) | 2 |
| 35 | 36 | — | — | **EVERYTHING'S ALL RIGHT**<br>Percy Faith, Columbia 4-45297 (Leeds, ASCAP) | 2 |
| 36 | 39 | 39 | 40 | **GIVE HIM LOVE**<br>Patti Page, Mercury 73162 (Jack & Bill, ASCAP) | 5 |
| 37 | — | — | — | **LOVE IS BLUE/AUTUMN LEAVES**<br>Steve & Eydie, RCA Victor 74-0420 (Croma/Morley, ASCAP) | 1 |
| 38 | — | — | — | **CRIED LIKE A BABY**<br>Bobby Sherman, Metromedia 206 (Almo, ASCAP) | 1 |
| 39 | — | — | — | **MORNING OF OUR LIVES**<br>Arkade, Dunhill 4268 (Wingate, ASCAP) | 1 |
| 40 | 40 | — | — | **LOVE WILL KEEP US GOING**<br>New Establishment, RCA 74-0394 (Colgems, ASCAP) | 2 |

Billboard SPECIAL SURVEY For Week Ending 2/13/71

## Campus Programming Aids

### EAST

**WUVT,** Virginia Polytechnic Institute, Blacksburg, Va., **Michael Devenney** reporting: "D.O.A.," Bloodrock, Capitol; "Timothy," Buoys, Scepter; "Poor Girl," (LP, Looking In), Savoy Brown, Parrot; "Fresh Air," (LP, Just for Love), Quicksilver, Capitol. . . . **WBCR,** Brooklyn College, Brooklyn, N.Y., **Mike Jay** reporting: "For All We Know," Carpenters, A&M "48 DeSoto," Tony Kosinec, Columbia; "Start Living," Farquahr, Elektra; "Mermand," Flock, Columbia; "Dancing and Drinking," Plastic People, RCA. . . . **WWUH-FM,** University of Hartford, West Hartford, Conn., **Charlie Horowitz** reporting: "Tumbleweed Connection," (LP), Elton John, Uni; "What About Me," (LP), Quicksilver, Capitol; "Third," (LP) Soft Machine, Columbia; "Ja, Da a Da!," Pugh, Vault; "Nantucket Sleighride," (LP), Mountain, Windfall. . . . **WVBU,** Bucknell University, Lewisburg, Pa., **Stephen Selinger** reporting: "Games," Redeye, Pentagram; "I Hear You Knocking," Dave Edmonds, Mam; "Beside You," New York Rock Ensemble, Columbia; "Mr. Bojangles," Nitty Gritty Dirt Band, Liberty; "Ride a White Swan," T. Rex, Blue Thumb. . . . **WVOF,** Fairfield University, Fairfield, Conn., **Bill O'Neil** reporting: "Pearl," (LP), Janis Joplin, Columbia; "Emerson, Lake and Palmer," (LP), Emerson, Lake and Palmer, Cotillion; "Chicago III," (LP), Chicago, Columbia; "It's Been So Long," (LP), Spencer Davis and Peter Jameson, Mediarts; "Highway," (LP), Free, A&M.

**WLVR-FM,** Lehigh University, Bethlehem, Pa., **James Cameron** reporting: "Werewolf," (LP), The Fourth Way, Harvest; "Show of Hands," (LP), Show of Hands, Elektra; "Fanny," (LP), Fanny, Reprise; "Ragas of India," (LP), Ali Akbar Khan, Connoisseur Society; "Stone Flower," (LP), Antonio Carlos Jobim, CTI. . . . **WSUA,** State University of New York at Albany,: "Down the River Boogie," Potliquor, Janus;" Celia of the Seals," Donovan, Epic; "Deliverin'," (LP), Poco, Epic; "Lick My Decals Off Baby," (LP), Captain Beefheart and the Magic Band, Straight. . . . **WGSU-FM,** State University of New York at Genesco: "American Beauty," (LP), Grateful Dead, Warner Bros.; "Pendulum," (LP), Creedence Clearwater Revival, Fantasy; "Second Thoughts," (LP), Mckendree Spring, Decca. . . . **WOCR,** State University of New York at Oswego, **J. Long** reporting: "Just Seven Numbers," Four Tops, Motown; "Castles in the Air," Don McLean, Mediarts; "Mosaic," (LP), Crow, Amaret; "Mother," John Lennon, Apple. . . . **WITR,** Rochester Institute of Technology, Rochester, N.Y., **Dave Melhadp** reporting: "Joy of Cooking," (LP), Joy of Cooking, Capitol; "Thumbleweed Connection," (LP), Elton John, Uni; "Man Who Sold the World," (LP), David Bowie, Mercury; "Time Is Near," (LP), Keef Hartlye Band, London; "Seatrain," (LP), Seatrain, Capitol.

### SOUTH

**WLDC,** Loyola University, New Orleans, La., **Rene Mouledoux** reporting: "Goodie Two Shoes," Sky, RCA; "Eighteen," Alice Cooper, Warner Bros.; "In My Chair," Status Quo; Janus; "Life in Botanical Gardens," Randall's Island, Polydor; "Where to Now, St. Peter," (LP, Tumbleweed Connection), Elton John, Uni. . . .**WSBF,** Clemson University, Clemson, S.C.: "Pendulum," (LP), Creedence Clearwater Revival, Fantasy; "Naturally," (LP), Three Dog Night, Dunhill; "Stephen Stills," (LP), Stephen Stills, Atlantic; "Livingston Taylor," (LP), Livingston Taylor, Atlantic; "Moving Fingers," Hollies, Epic. . . . **WMOT-FM,** Middle Tennessee University, Murfreesboro, **Robert Mather** reporting: "James Taylor and the Original Flying Machine," (LP), James Taylor, Euphoria; "Stillrock," (LP), Still Rock, Enterprise; "Tea for the Tillerman," (LP), Cat Stevens, A&M; "Woodstock," Mathews Southern Comfort, Decca; "Gypsy Queen Pt. I," Gypsy, Metromedia. . . . **WREK-FM,** Georgia Tech, Atlanta, Ga., **Geary Tanner** reporting: "Super Black Blues," (LP), various artists, Bluestime; "If 2," (LP), If, Capitol; "What About Me," (LP), Quicksilver, Capitol; "Spaceship Earth," (LP), Sugarloaf, Liberty; "McDonald and Giles," (LP), McDonald and Giles, Cotillion.

### MIDWEST

**WNUR,** Northwestern University, Evanston, Ill., **Mark Kassof** reporting: "Bell Bottom Blues," Derek and the Dominoes, Atco; "Waitin' On You," Dave Mason, Blue Thumb; "Blue Money," Van Morrison, Warner Bros.; "When I Was a Freeport and You Were the Main Drag," Laura Nyro, Columbia; "Get Back," (LP, Workin' Together,), Ike and Tina Turner, Liberty. . . . **KRC,** Rockhurst College, Kansas City, Mo., Pete Modica reporting: "Celia of the Seals," Donovan, Epic; "Me and Bobby McGee," Janis Joplin, Columbia; "Just in Case," The Hill Sisters, Choice; "Going Home Again," Scott McKenzie, Ode 70. . . . **WSRM,** University of Wisconsin, Madison, **Bruce Ravid** reporting: "Country Road," James Taylor, Warner Bros.; "Have You Seen the Rain," Creedence Clearwater Revival, Fantasy; "Hang On to Your Life," Guess Who, RCA; "Blue Money," Van Morrison, Warner Bros.; "Wooly Bully," Canned Heat, Liberty. . . . **WNIU,** Northern Illinois University, De Kalb, **Curt Stalheim** reporting: "Blue Money," Van Morrison, Warner Bros.; "Country Road," James Taylor, Warner Bros.; "Mama's Pearl," Jackson Five, Motown; "Hang On to Your Life," Guess Who, RCA; "She's a Lady," Tom Jones Parrot.

**WEAK,** Michigan State University, Lansing: "Pilot," Blue Cheer, Philips; "Right On," Rascals, Atlantic; "Carolina Day," Livingston Taylor, Capricorn; "Mama's Pearl," Jackson Five, Motown; "Super Ball," Woolies, Spirit. . . . **WGVU,** University of Dubuque, Dubuque, Iowa, **Mary Leicht** reporting: "It's Been so Long," (LP), Spencer Davis and Peter Jameson, Mediarts; "Brian Hyland," (LP), Brian Hyland, Uni; "Official Music," (LP), King Biscut Boy and Crowbar, Paramount; "James Taylor and the Original Flying Machine," (LP), James Taylor, Euphoria; "Melting Pot," (LP), Booker T. and the MG's, Stax. . . . **WMMR,** University of Minnesota, Minneapolis:

*(Continued on page 30)*

## Vox Jox

• *Continued from page 28*

ing man, I'd guess that **Nick Anthony** is going to be the new program director of WJRZ in beautiful downtown Hackensack, N.J. Change of WJRZ, now country, to rock must be imminent; because Sherard gave two weeks' notice at WNCR-FM.

* * *

**Sam Francisco** called to say he isn't going to WFL in Chicago; funny thing is, I'd already found that out from WCFL, who said merely, "Who?" Francisco is at WISM, Madison, Wis. . . . General manager **Bob Allen** and program director **Gene Packard** have departed KUPD, Phoenix easy listening station. . . . The new lineup at WNOK, Columbia, S.C., includes program director **Bill Laurie Breland, Doug Enlow, Warren Ashmore, Herb Carson,** and **Keith Nichols,** with **Ralph Evans** on weekends. Nichols had come from WTMA in Charleston, S.C., replacing **Mark Wheeler** who's left broadcasting. . . . **Dave Randall,** who now refers to himself as the last of the Mohicans, said that Ev

*(Continued on page 34)*

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# Soul

# Soul Sauce

BEST NEW RECORD OF THE WEEK:

## "HUG ONE ANOTHER"

BILLY GUY
(All Platinum)

By ED OCHS

**SOUL SLICES:** Top 10 this week: **Jackie Moore,** "Precious Precious" and the **Osmonds'** "One Bad Apple." Action is heavy on the **Staple Singers, Bill Coday, Little Sister, Stylistics** and **Geater Davis,** and a second wave of winners from **Otis Leavill, Lee Charles, B.B. King, Garland Green, Meters, Ruby Andrews** and **King Curtis.** No sweat on the **Temps, Freda Payne, 100 Proof, Spinners** and **Marvin Gaye.** Welcome to the hitmakers, **O. V. Wright,** striking back from his big "Ace of Spades" with "When You Took Your Love From Me," produced by **Willie Mitchell** for Back Beat. . . . Curtom's over 300,000 on the "Curtis" album and 500,000 on the single, as the Buddah complex continues to ring the bell with the **Stairsteps, Impressions, Presidents, Flaming Ember, 100 Proof, Barbara Mason,** etc. Curtis is back in the studio recording a new single. . . . The **Chambers Bros.** are hitting everywhere with "Funky" from their new Columbia LP, "New Generation." They've been looking for this break. . . . **Marion Williams'** anti-drop out song, "Standing Here Wondering Where to Go," on Atlantic, is spreading over the air waves. . . . The flip of **Brook Benton's** "Shoes" hit, "Let Me Fix It," is taking the disk even higher. . . . Soul Sauce picks & plays: **Dynamic Tints,** "Falling in Love" (Twinight); **Bobby Powell,** "The Bells" (Whit); **Billy Mack,**

(Continued on page 34)

"SOUL '71"

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Billboard SPECIAL SURVEY For Week Ending 2/13/71

## BEST SELLING Billboard Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title, Artist, Label & No. | Weeks on Chart |
|---|---|---|---|
| 1 | 1 | **CURTIS**<br>Curtis Mayfield, Curtom CRS 8005 | 19 |
| 2 | 2 | **TO BE CONTINUED**<br>Isaac Hayes, Enterprise ENS 1014 | 10 |
| 3 | 3 | **THIRD ALBUM**<br>Jackson 5, Motown MS 718 | 20 |
| 4 | 4 | **SUPER BAD**<br>James Brown, King KS 1127 | 3 |
| 5 | 6 | **SLY & THE FAMILY STONE'S GREATEST HITS**<br>Epic KE 30325 | 13 |
| 6 | 7 | **PORTRAIT**<br>Fifth Dimension, Bell 6045 | 18 |
| 7 | 8 | **ABRAXAS**<br>Santana, Columbia KC 30130 | 18 |
| 8 | 9 | **CHAPTER TWO**<br>Roberta Flack, Atlantic SD 1569 | 24 |
| ★ 9 | 40 | **WORKIN' TOGETHER**<br>Ike & Tina Turner, Liberty LST 7650 | 12 |
| 10 | 5 | **NOW I'M A WOMAN**<br>Nancy Wilson, Capitol ST 451 | 9 |
| 11 | 11 | **INTO A REAL THING**<br>David Porter, Enterprise ENS 1012 | 13 |
| 12 | 14 | **STAND BY YOUR MAN**<br>Candi Staton, Fame ST 4202 | 6 |
| 13 | 10 | **VERY DIONNE**<br>Dionne Warwick, Scepter SPS 587 | 10 |
| 14 | 13 | **EVERYTHING IS EVERYTHING**<br>Diana Ross, Motown MS 724 | 12 |
| ★ 15 | 18 | **MELTING POT**<br>Booker T & the MG's, Stax STS 2035 | 5 |
| 16 | 15 | **INDIANOLA MISSISSIPPI SEEDS**<br>B.B. King, ABC ABCS 713 | 17 |
| 17 | 17 | **LIVE ALBUM**<br>Grand Funk Railroad, Capitol SWBB 633 | 10 |
| 18 | 19 | **OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES**<br>Jazz Crusaders, Chisa CS 804 | 15 |
| 19 | 20 | **TEMPTATIONS' GREATEST HITS, VOL. 2**<br>Gordy GS 954 | 20 |
| 20 | 22 | **SEX MACHINE**<br>James Brown, King KS 7-1118 | 20 |
| 21 | 21 | **THE MAGNIFICENT 7**<br>Supremes & Four Tops, Motown MS 717 | 16 |
| ★ 22 | 26 | **5-10-15-20 (25-30 Years of Love)**<br>Presidents, Sussex SXBS 7005 | 7 |
| 23 | 25 | **WILSON PICKETT IN PHILADELPHIA**<br>Atlantic SD 8270 | 22 |
| 24 | 24 | **BURNING**<br>Esther Phillips, Atlantic SD 1565 | 14 |
| ★ 25 | 32 | **JERRY BUTLER SINGS ASSORTED SOUNDS**<br>Mercury SR 61320 | 2 |
| ★ 26 | — | **OSMONDS**<br>MGM SE 4724 | 1 |
| 27 | 16 | **FLIP WILSON SHOW**<br>Little David LD 2000 | 6 |
| 28 | 23 | **WE GOT TO LIVE TOGETHER**<br>Buddy Miles, Mercury SR 61313 | 12 |
| 29 | 29 | **JOHNNIE TAYLOR'S GREATEST HITS**<br>Stax STS 2032 | 11 |
| 30 | 12 | **BLACK DROPS**<br>Charles Earland, Prestige PR 7815 | 9 |
| 31 | 31 | **LAST POETS**<br>Douglas 3 | 34 |
| 32 | 27 | **ALL THINGS MUST PASS**<br>George Harrison, Apple STCH 639 | 4 |
| 33 | 36 | **NEW WAYS BUT LOVE STAYS**<br>Supremes, Motown MS 720 | 16 |
| 34 | 35 | **BAND OF GYPSYS**<br>Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SKAD 472 | 39 |
| 35 | 28 | **PENDULUM**<br>Creedence Clearwater Revival, Fantasy 8410 | 4 |
| ★ 36 | — | **CHICAGO III**<br>Columbia C2 30110 | 1 |
| 37 | 38 | **BLACK TALK**<br>Charles Earland, Prestige PR 7758 | 37 |
| 38 | 41 | **IN SESSION**<br>Chairmen of the Board, Invictus SKAO 7304 | 13 |
| 39 | 39 | **POCKETFUL OF MIRACLES**<br>Smokey Robinson & the Miracles, Tamla TS 306 | 16 |
| 40 | 30 | **TEARS OF A CLOWN**<br>Smokey Robinson & the Miracles, Tamla TS 246 | 6 |
| 41 | 43 | **SPIRIT IN THE DARK**<br>Aretha Franklin, Atlantic SD 8265 | 22 |
| 42 | 46 | **THE ISAAC HAYES MOVEMENT**<br>Enterprise ENS 1010 | 44 |
| 43 | 33 | **STILL WATERS RUN DEEP**<br>Four Tops, Motown MS 704 | 46 |
| ★ 44 | — | **MARGIE JOSEPH MAKES A NEW IMPRESSION**<br>Volt VOS 6012 | 1 |
| ★ 45 | — | **BLACK ROCK**<br>Bar-Kays, Volt 6011 | 1 |
| 46 | 34 | **THEM CHANGES**<br>Ramsey Lewis, Cadet LP 844 | 15 |
| ★ 47 | — | **RIGHT ON**<br>Last Poets, Juggernaut JUG-ST/LP 8802 | 1 |
| 48 | 37 | **BOOKER T. & THE MG's GREATEST HITS**<br>Stax STS 2033 | 13 |
| 49 | 49 | **PLUM HAPPY**<br>David T. Walker, ZEA ZLP 1000 | 2 |
| ★ 50 | — | **KOOL & THE GANG LIVE AT THE SEX MACHINE**<br>De-Lite DE 2008 | 1 |

# Campus Programming Aids

• Continued from page 29

"Red, White & Blues Image," (LP), Blues Image, Warner Bros.; "Highway," (LP), Free, A&M; "Run Away," Help, Decca; "Morning Dew," Lulu, Epic; "Going Home Again,"/"Take a Moment," Scott McKenzie, Ode 70. . . . **WERC,** University of Toledo, Toledo, Ohio, Dan Meyers reporting: "Lady Love," Klowns, RCA; "Stop the War Now," Edwin Starr, Gordy; "Mr. Bojangles," Nitty Gritty Dirt Band, Liberty; "Amazing Grace," Judy Collins, Elektra; "For All We Know," Carpenters, A&M.

### WEST

**KBLA,** California State at Los Angeles, **Steve Resnick** reporting: "Where Are We Going," Bobby Bloom, Roulette; "Whole Lotta Love," King Curtis, Atco; "Morning of Our Lives," Arkade, Dunhill; "Waitin' on You," Dave Mason, Blue Thumb. . . . **KPEP,** Pepper-

(Continued on page 31)

The charts tell the story— Billboard has THE CHARTS

Billboard SPECIAL SURVEY For Week Ending 2/13/71

# BEST SELLING
# Billboard Soul Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|---|---|---|---|
| 1 | 1 | **(Do The) PUSH & PULL (Part I)**<br>Rufus Thomas, Stax 0079 (East/Memphis, BMI) | 10 |
| 2 | 2 | **JODY GOT YOUR GIRL AND GONE**<br>Johnnie Taylor, Stax 0085 (Groovesville, BMI) | 6 |
| 3 | 3 | **YOUR TIME TO CRY**<br>Joe Simon, Spring 108 (Gaucho, BMI) | 10 |
| ★ 4 | 7 | **DON'T LET THE GREEN GRASS FOOL YOU**<br>Wilson Pickett, Atlantic 2781 (Assorted, BMI) | 4 |
| 5 | 4 | **IF I WERE YOUR WOMAN**<br>Gladys Knight & the Pips, Soul 35078 (Jobete, BMI) | 12 |
| 6 | 6 | **GET UP, GET INTO IT, GET INVOLVED**<br>James Brown, King 6347 (Crited, BMI) | 6 |
| ★ 7 | 17 | **MAMA'S PEARL**<br>Jackson 5, Motown 1177 (Jobete, BMI) | 2 |
| 8 | 5 | **GROOVE ME**<br>King Floyd, Chimneyville 435 (Malaco/Roffignac, BMI) | 19 |
| ★ 9 | 16 | **YOU'RE A BIG GIRL NOW**<br>Stylistics, Avco Embassy 4555 (Avemb/Sharsnock, BMI) | 7 |
| 10 | 10 | **REMEMBER ME**<br>Diana Ross, Motown 1176 (Jobete, BMI) | 6 |
| 11 | 11 | **HE CALLED ME BABY**<br>Candi Staton, Fame 1476 (Central Songs, BMI) | 7 |
| 12 | 8 | **STOP THE WAR NOW**<br>Edwin Starr, Gordy 7104 (Jobete, BMI) | 8 |
| 13 | 12 | **ONE LESS BELL TO ANSWER**<br>Fifth Dimension, Bell 940 (Blue Seas/Jac, ASCAP) | 12 |
| ★ 14 | 30 | **ONE BAD APPLE**<br>Osmonds, MGM 14193 (Fame, BMI) | 2 |
| 15 | 15 | **PRECIOUS PRECIOUS**<br>Jackie Moore, Atlantic 2681 (Cotillion, BMI) | 11 |
| 16 | 9 | **THIS LOVE IS REAL**<br>Jackie Wilson, Brunswick 55443 (Julio-Brian/Jadan, BMI) | 10 |
| 17 | 19 | **I LOVE YOU FOR ALL SEASONS**<br>Fuzz, Calla 174 (Tamf &Ferncliff, BMI) | 7 |
| 18 | 18 | **FREEDOM**<br>Isley Brothers, T-Neck 927 (Triple Three, BMI) | 8 |
| 19 | 13 | **I'M SO PROUD**<br>Main Ingredient, RCA 74-0401 (Curtom, BMI) | 9 |
| ★ 20 | 24 | **YOU'RE THE ONE**<br>Three Degrees, Roulette 7097 (Stone Flower, BMI) | 5 |
| 21 | 14 | **(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO**<br>Curtis Mayfield, Curtom 1955 (Curtom, BMI) | 12 |
| ★ 22 | 25 | **GOD BLESS WHOEVER SENT YOU**<br>Originals, Soul 35079 (Jobete, BMI) | 7 |
| ★ 23 | 27 | **JUST SEVEN NUMBERS**<br>Four Tops, Motown 1175 (Jobete, BMI) | 3 |
| ★ 24 | 36 | **TOO MANY LOVERS**<br>Shack, Volt 4051 (East/Memphis, BMI) | 5 |
| 25 | 23 | **SOMEBODY'S WATCHING YOU**<br>Little Sister, Stone Flower 9001 (Daly City, BMI) | 12 |
| 26 | 26 | **SHOES**<br>Brook Benton with the Dixie Flyers, Cotillion 44093 (Cotillion/Muscle Shoals, BMI) | 8 |
| ★ 27 | 32 | **WE'LL HAVE IT MADE**<br>Spinners, Vip 25060 (Jobete, BMI) | 3 |
| 28 | 28 | **WHO'S GONNA TAKE THE WEIGHT**<br>Kool & the Gang, De-Lite 538 (Delightful/Stepheyna, BMI) | 4 |
| 29 | 29 | **THERE IT GOES AGAIN**<br>Barbara & the Uniques, Arden 3001 (Jalynne, BMI) | 10 |
| 30 | 20 | **STONED LOVE**<br>Supremes, Motown 1172 (Jobete, BMI) | 14 |
| 31 | 33 | **HEAVY MAKES YOU HAPPY**<br>Staple Singers, Stax 0083 (Unart, BMI/East/Memphis, BMI) | 6 |
| ★ 32 | 38 | **GET YOUR LIE STRAIGHT**<br>Bill Coday, Crayon 48204 (Ardane, BMI) | 2 |
| 33 | 35 | **MY SWEET LORD**<br>Billy Preston, Apple 1826 (Harrisongs, BMI) | 5 |
| ★ 34 | — | **JUST MY IMAGINATION**<br>Temptations, Gordy 7105 (Jobete, BMI) | 1 |
| 35 | 34 | **GLORY OF LOVE**<br>Dells, Cadet 5679 (Shapiro-Bernstein, ASCAP) | 6 |
| ★ 36 | 41 | **I NEED YOU**<br>Friends of Distinction, RCA Victor 74-0416 (Golden Banana, BMI) | 3 |
| ★ 37 | — | **DON'T MAKE ME PAY FOR HIS MISTAKE**<br>Z. Z. Hill, Hill 222 (Respect, BMI) | 1 |
| 38 | 37 | **I'M STILL HERE**<br>Notations, TwiNight 141 (Midday, BMI) | 11 |
| ★ 39 | 44 | **CONFESSIN' A FEELING**<br>Tony Owens, Cotillion 44103 (Soul Sound, BMI) | 3 |
| 40 | 43 | **MY CONSCIENCE**<br>Love-Lites, Lovelite 01 (Master Key, BMI) | 5 |
| 41 | 45 | **TRIANGLE OF LOVE (Hey Diddle Diddle)**<br>Presidents, Sussex 212 (Interior/McCoy, BMI) | 2 |
| 42 | 46 | **STRETCH YOUR RUBBER BAND**<br>Meters, Josie 1026 (Rhinelander, BMI) | 2 |
| ★ 43 | — | **DIDN'T IT LOOK SO EASY**<br>Stairsteps, Buddah 213 (Sleeping Sun/Kama Sutra, BMI) | 1 |
| ★ 44 | 50 | **WHOLE LOTTA LOVE**<br>King Curtis, Atco 6779 (Superhype, ASCAP) | 2 |
| 45 | 40 | **BAD WATER**<br>Reelettes, TRC 1014 (Unart, BMI) | 7 |
| 46 | 42 | **FUNKY**<br>Chambers Brothers, Columbia 4-45277 (Chambro, BMI) | 5 |
| 47 | 47 | **YOU OLE BOO BOO YOU**<br>Ruby Andrews, Zodiac 1020 (Ric-Wil, ASCAP) | 2 |
| 48 | 49 | **BORN TO WANDER**<br>Rare Earth, Rare Earth 5021 (Stein & Van Stock, ASCAP) | 2 |
| 49 | 48 | **MAKE MY LIFE OVER**<br>Artistics, Brunswick 55444 (Julio-Brian, BMI) | 3 |
| ★ 50 | — | **GO ON FOOL**<br>Marion Black, Avco Embassy 4559 (Danmo, BMI) | 1 |

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**Say You Saw It in Billboard**

## Campus Programming Aids

• *Continued from page 30*

dine College, Los Angeles, Calif.; "Blue Money," Van Morrison, Warner Bros.; "Jewel Eyed Judy," Fleetwood Mac, Reprise; "Why," Tiny Tim, Reprise; "Country Road," James Taylor, Warner Bros.; "She's Gone Away," Burt Bacharach, A&M. . . . **KALX-FM**, University of California at Berkeley, **Rich Markell** reporting: "It's Been So Long," (LP), Spencer Davis and Peter Jameson, Mediarts; "Alarm Clock," (LP), Richie Havens, Stormy Forest; "Oakland Blues," (LP), various artists, Arhoolie; "Music of La Raza Vol I," (LP), various artists, Arhoolie; "Summun Bukmun Unyun," (Deaf Dumb and Blind), Pharoah Sanders, Impulse.

### CANADA

**CRSG,** Sir George William University, **Ed Smeal** reporting: "Wild World," Cat Stevens, A&M; "Chestnut Mare," Byrds, Columbia; "Eighteen," Alice Cooper, Warner Bros.; "Hang On to Your Life," Guess Who, RCA; "Pretty Girl," Hogsnort Ruoert's Original Flagon Band, Warner Bros.

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1

2

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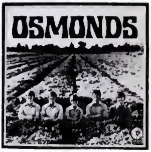

OSMONDS

8

◦ CONTAINS ◦ "MONTEGO BAY" ◦ SMASH ◦

BOBBY BLOOM

10

FEATURING THE HIT... "WHEN I'M DEAD AND GONE"

BOB SUMMERS
WHEN I'M DEAD AND GONE

BOB SUMMERS

16

LALO'S FIRST ALBUM FOR MGM. FROM SMASH T.V. SHOW

LALO SCHIFRIN

I'M GON' GIT MYSELF TOGETHER

JIMMY SMITH

19

ALL STAR COUNTRY!—FEATURING HANK WILLIAMS AND MEL TILLIS ◦ ◦ ◦

25

MGM'S ANSWER TO DR. ZHIVAGO ◦ ◦ MAURICE JARRE.

THE ORIGINAL MGM SOUND TRACK ALBUM
A story of love Filmed by David Lean
Ryan's Daughter
Music composed and conducted by Maurice Jarre

SOUND TRACK

MGM'S ANSWER TO 2001: SPACE

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ALL FOR THE LOVE OF SUNSHINE

HANK WILLIAMS JR.

6

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LOST/FOUND 4TH HIT ALBUM IN A COUNTRY GROVE

MICHAEL PARKS

13

14

BURNING BRIDGES

THE MIKE CURB CONGREGATION

20

21

THE BLUES PROJECT & FREDA PAYNE

FEATURING

CORE OF ROCK

CORE OF JAZZ ... FEATURING WES MONTGOMERY AND HERBIE MANN

AIR'S GREATEST TRACK TO DATE: ⇝ WUTHERING HEIGHTS

SOUND TRACK

29

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31

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PAUL FREES AND THE POSTER PEOPLE

PAUL FREES

MGM
RECORDS

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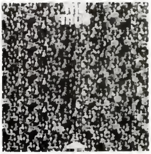


ACT - THE MOB

○ COLOSSUS GOLD - CONTAINS THE HIT "VENUS"

## BILLBOARD PREDICTS
### NEXT WEEK'S FASTEST MOVERS

These records have been selected by Billboard's Chart Department and the Billboard weekly computer rankings system to be those most likely to show the strongest gain in next week's Hot 100 Chart.

**MAMA'S PEARL** . . . Jackson 5 (Motown)
**IF YOU COULD READ MY MIND** . . . Gordon Lightfoot (Reprise)
**WATCHING SCOTTY GROW** . . . Bobby Goldsboro (United Artists)
**SWEET MARY** . . . Wadsworth Mansion, Sussex (Buddah)
**THEME FROM LOVE STORY** . . . Henry Mancini (RCA)
**AMOS MOSES** . . . Jerry Reed (RCA)
**HAVE YOU EVER SEEN THE RAIN** . . . Creedence Clearwater Revival (Fantasy)
**PROUD MARY** . . . Ike & Tina Turner (Liberty)
**FOR ALL WE KNOW** . . . Carpenters (A&M)
**ME AND BOBBY McGEE** . . . Janis Joplin (Columbia)
**SHE'S A LADY** . . . Tom Jones, Parrot (London)
**JUST MY IMAGINATION** (Running Away With Me) . . . Temptations, Gordy (Motown)
**DOESN'T SOMEBODY WANT TO BE WANTED** . . . Partridge Family (Bell)
**CRIED LIKE A BABY** . . . Bobby Sherman (Metromedia)
**COUNTRY ROAD** . . . James Taylor (Warner Bros.)
**CHAIRMAN OF THE BOARD** . . . Chairmen of the Board, Invictus (Capital)
**CHERISH WHAT IS DEAR TO YOU** . . . Freda Payne, Invictus (Capitol)
**MORNING OF OUR LIVES** . . . Arkade (Dunhill)

## ACTION Records

### NATIONAL BREAKOUTS

#### ALBUMS

There are no National Breakouts this week.

#### SINGLES

**DOESN'T SOMEBODY WANT TO BE WANTED** . . . Partridge Family, Bell 963 (Screen Gems-Columbia, BMI)
**CRIED LIKE A BABY** . . . Bobby Sherman, Metromedia 205 (Alma, ASCAP)

### REGIONAL BREAKOUTS

#### SINGLES

**EIGHTEEN** . . . Alice Cooper, Warner Brothers 7449 (Bizarre, BMI) (Detroit)

## Bubbling Under The HOT 100

101. **STOP THE WORLD AND LET ME OFF**. .Flaming Ember, Hot Wax 7010 (Buddah)
102. **MIXED UP GUY**. . . . . . . . . . . .Joey Scarbury, MGM/Lionel 3208
103. **EIGHTEEN**. . . . . . . . . . . .Alice Cooper, Warner Bros. 7449
104. **MEDLEY FROM "SUPERSTAR"**. . . . . . . . . .Assembled Multitude, Atlantic 2780
105. **BEGINNING TO FEEL THE PAIN**. . . . . . . . . . . .Mac Davis, Columbia 4-45302
106. **CELIA OF THE SEALS**. . . . . . . . . . . .Donovan, Epic 5-10694 (Columbia)
107. **FUNKY**. . . . . . . . . . . .Chambers Brothers, Columbia 4-45277
108. **MAGGIE**. . . . . . . . . . . .Redbone, Epic 5-10670 (Columbia)
109. **TIMOTHY**. . . . . . . . . . . .Buoys, Scepter 12275
110. **I'VE BEEN LOVING YOU TOO LONG**. . . . . . . . . . . .Otis Redding, Atco 6802
111. **NEVER MARRY A RAILROAD MAN**. . . . . . .Shocking Blue, MGM/Colossus 123
112. **TULSA**. . . . . . . . . . . .Billy Joe Royal, Columbia 4-45289
113. **JOSHUA**. . . . . . . . . . . .Dolly Parton, RCA Victor 47-9928
114. **DROWNING ON DRY LAND**. . . . . . . . . . . .Jr. Parker, Capitol 2997
115. **SAN BERNADINO**. . . . . . . . . . . .Christie, Epic 5-10695 (Columbia)
116. **RAININ' IN MY HEART**. .Hank Williams Jr. With the Mike Curb Congregation, MGM 14194
117. **WHO'S GONNA TAKE THE WEIGHT** (Part 1). . . .Kool & the Gang, De-Lite 538
118. **DO ME RIGHT**. . . . . . . . . . . .Detroit Emeralds, Westbound 172 (Janus)
119. **BELL BOTTOM BLUES**. . . . . . . . . . . .Derek & the Dominoes, Atco 6803
120. **ALL KINDS OF PEOPLE**. . . . . . . . . . . .Burt Bacharach, A&M 1241
121. **WHAT'S GOING ON**. . . . . . . . . . . .Marvin Gaye, Tamla 54201 (Motown)
122. **GET YOUR LIE STRAIGHT**. . . . . . . . . . . .Bill Coday, Crajon 48204
123. **TOO MANY LOVERS**. . . . . . . . . . . .Shack, Volt 4051
124. **AIN'T GOT TIME**. . . . . . . . . . . .Impressions, Curtom 1957 (Buddah)
125. **LOVE STORY**. . . . . . . . . . . .Tony Bennett, Columbia 4-45316

## Bubbling Under The TOP LP's

**BLACK SABBATH** . . . Paranoid, Warner Bros. WS 1887
**CHAMBERS BROTHERS** . . . New Generation, Columbia C 30032
**TOM RUSH** . . . Classic Rush, Elektra EKS 74062
**CHRIS SMITHERS** . . . I'm a Stranger Too!, Poppy PYS 40,013
**EVERLY BROTHERS** . . . End of an Era, Barnaby ZG 30260 (Columbia)
**FRASER & DEBOLT** . . . Columbia C 30381
**MONKEES** . . . Barrel Full of Monkees, Colgems SCOS 1001 (RCA)
**JIM REEVES WRITES YOU A RECORD** . . . RCA Victor LSP 4475
**JEREMY STORCH** . . . From a Naked Window, RCA Victor LSP 4445
**R. DEAN TAYLOR** . . . I Think, Therefore I Am, Rare Earth RS 522 (Motown)
**ENOCH LIGHT** . . . The Big Band Hits of the 30's, Project 3 PR 5049
**JOHN ROWLES** . . . Cheryl Moana Marie, Kapp KS 3637
**BREWER & SHIPLEY** . . . Tarkio, Kama Sutra KSBS 2024 (Buddah)
**2 SIDES OF BOBBY ORR** . . . Cory 3101
**GRIEG'S GREATEST HITS MADE POPULAR IN THE SONG OF NORWAY** . . . Various Artists, RCA Red Seal LSC 3198
**RY COODER** . . . Reprise RS 6402
**FREE** . . . Highway, A&M SP 4287
**ENGELBERT HUMPERDINCK** . . . Sweetheart, Parrot XPAS 71043
**KOOL & THE GANG LIVE AT THE SEX MACHINE** . . . De-Lite DE 2008
**KENNY ROGERS & THE FIRST EDITION** . . . Greatest Hits, Reprise RS 6437
**B.B. KING LIVE AT COOK COUNTY JAIL** . . . ABC ABCS 723

# Soul Sauce

• *Continued from page 30*

"I Couldn't Sleep" (Miss Betty); **The Girls,** "The Hurt's Still Here" (Memphis); **Marvin Smith,** "You're Really Something, Sadie" (Mayfield); **Barbara Mason,** "When You Look at Me" (Nat'l General); **Barons, Ltd.,** "Making it Better" (Chimneyville); **Lee Moses,** "Got That Will" (Maple); **Albertina Walker & the Caravan,** "Put a Little Love in Your Heart" (Hob); **Simtec & Wylie,** "Everlasting Pain" (Mr. Chand); **Booker T. & the M.G.'s,** "Melting Pot" (Stax); **Marion Love,** "I Believe in Music" (Philips); **Decisions,** "It's Love That Really Counts" (Sussex); **Eddie Floyd,** "Oh, How It Rained" (Stax); **Esther Phillips,** "Catch Me I'm Falling" (Atlantic); **Z.Z. Hill,** "Don't Make Me Pay" (Hill). . . . Cookin' on Flying Dutchman is the Last Poets—like rap of poet **Gil Scott-Heron's** "Small Talk on 125th Street." Making it is the cut, "The Revolution Will Not Appear on Television." . . . **B.B. King's** now in Japan. . . . CHUM is the most influential soul sound out of Toronto, writes Ernest Sanford, who reads Soul Sauce. Do you?

# Blacks Oppose Shift To MOR by KSOL

• *Continued from page 27*

ascertain whether KSOL's owners had made the required study of community needs that would justify the drastic change of service.

Johnson pointed out that the change in the music format was not only a programming matter, but brought about the firing of six of the nine black employees, and also the change to call letters KEST, robbing the station of its soul-identity implicit in the KSOL letters.

The commission holds that it has no right to interfere with program content such as music format, but it has said that if programming changes raise "serious public interest questions" about service to the community, the licensee can be called to account for his reasons. Commissioner Johnson said this is a case which cries out for an evidentiary hearing to get the facts.

Johnson reminded his fellow commissioners that when only 16 percent of Atlanta's residents protested a switch from classical to pop music on WGKA, a District Court of Appeals judge ruled that they had a right to be heard. The court opinion held that it is not enough for the FCC to say that majority should rule in every case, simply because there is a plethora of radio stations.

Commissioner Johnson quotes Judge McGowan on rights of minorities in taste—"their minority position does not exclude them from consideration in such matters as the allocation of radio channels for the greatest good of the greatest number. The commission's judgmental function does not end simply on a showing that numerical majority prefer the Beatles to Beethoven, impressive as that fact may be in the eyes of the advertisers."

Johnson commented that even the FCC has noted broadcasters' special responsibility in race relations, "which goes well beyond its responsibility to other minority groups such as classical music lovers."

Johnson said the firing of the black deejays and announcers showed a clear need for inquiry on possible violation of the commission's rules against employment discrimination. KSOL said it had fired the men because they were rhythm and blues personalities, and their talents were "not consistent with the new format," all their experience being in soul music.

Johnson said he saw no reason why a black deejay or announcer could not handle a middle-of-the-road format, and in any case, the FCC has ordered broadcasters to adopt "positive" minority employment policies, with recruitment and training to assure equality of opportunities in hiring.

# 2 Hilliard Stations on Success Beam With Different Formats

• *Continued from page 27*

hour in his traffic slot in the last rating, making WNAP-FM fourth in the general market among all stations. By July 1, WNAP-FM will have two dual 50,000-watt transmitters going; if anything happens, the other transmitter cuts in; the station will never stop.

Hilliard reflected on the days when he was program director of WFIL, Philadelphia Top 40 station: "When we were building the sound, we broke a lot of records. We were wrong occasionally about some of them . . . there's nothing wrong with that. More and more, I'm finding that records take longer to happen anyway.

"The album is a very vital part of the format of WNAP-FM. It supplies us with the music that no one else here will play.

"A new generation is coming where the album is a big, big factor. Major groups are coming out of albums." And this is one of the secrets of WNAP-FM programming.

The station has been in the black in profits since the first year Hilliard took it over. Billings are in six figures, he said. Bob Cooper, the general sales manager of WNAP-FM, he pictured as "young dynamite."

But both sales are experiencing super sales. Enough so that the firm has just bought WKOX in the Boston area, which is now being revamped.

# Show to Unveil Classical LP's

WARWICK, R.I.—A two-hour syndicated program designed specifically to unveil classical music records — "Classical Wax" — has been introduced here by producer Paul Moverman, director Ron Lichtenstein, and air personality Barry Lawrence.

The show will preview the best classic releases of the week, usually just one or two cuts, but perhaps a full LP at times. An album will be spotlighted each week. One guest will be featured; first guest is Christoph Eschenbach.

WPJB-FM in Providence is the first station using the new show, which will have five or more slots for local advertisers.

# Vox Jox

• *Continued from page 29*

Wren was nice enough to help him out with a 90-day deal at KJAE-FM in Denver while their morning man **Art Ortega** recovers from heart surgery. Still looking for a permanent gig. Address is 1661 Geneva St. 13-B, Aurora, Co. 80010.

★ ★ ★

From **Tom Lopez,** music director of WREO, Ashtabula, Ohio: "WREO is still alive and well. **Big Lou Massey,** who'd been with the station for over three years, has gone to Denver to work for **Joe Finan** at KTLK. He asked me to thank you for the tip on the job. **Bob Payton** has taken over as program director and me as music director. New lineup: **Johnny Mack** 6-10 a.m.; **Lopez** 10 a.m.-2 p.m.; **Payton** 2-6 p.m., and **Marty Robbins** 6-11 p.m." . . . You know how far behind I am with Vox Jox material; well **Jim Stagg** is now on the air at WMAQ in Chicago; he'd been program director a while at WCFL in Chicago; just telling you so you can keep up with the heavies. . . . Speaking of heavies, **Sam Riddle** is now on KDAY, Los Angeles.

★ ★ ★

**Dan Diamond,** who'd been at WISM in Madison, Wis., is another one of the personalities who've gone to KTLK in Denver. . . . **Bob Butler,** program director of KRDS in Phoenix, a country music station, says he's now featuring country oldie weekends. Starts Friday at 5 p.m. until Sunday midnight. KRDS staff now includes manager **Bill Chadwick,** sales manager **Tom Mitchell,** personalities **Johnny Horton, Butler, J. Michael Moore, Chuck Mills** and all-night man **Red Skyler.** Weekend men are **Bill Riley** and **Steve Zind.** Butler had been program director of KTUF in Phoenix and Moore and Mills had been air personalities there. Skyler had been with KCKY in Coolidge, Ariz.

★ ★ ★

**Art Morgen,** new station manager of WINF, Manchester (Hartford), Conn., writes that the station has gone to an easy listening format and needs records; the station had previously been a talk station. Staff includes owner **Bob Charnas,** with personalities **Al Gates, Jeff Riggs, Morgen** and **Barry Grant.** Morgen wants **Frank Kingston Smith Jr.** to contact him. . . . **Steve Zalec,** music director of a new FM station—WHLB-FM, WHLB Building, Virginia, Minn. 55792—needs stereo albums. . . . From **Chuck Holloway,** WWOD, Lynchburg, Va.: "I was in Philadelphia over the holidays and really missed hearing **Joey Reynolds** on WIBG. Where is he?"

★ ★ ★

First a phone call—and now a letter—from **Russ Gibb.** Remember him? Used to operate Grande Ballroom in Detroit, one of the original progressive rock haunts; also was a personality on WKNR-FM when it was progressive rock in format. He now manages **Sky** on RCA Records. . . . **Patrick M. Van Griethuysen,** deejay at a discotheque in Holland, called Joseph's Place, needs singles. Send to him at Kwartellaan 22, Den Haag, Holland. Says the last time I gave him a plug in Vox Jox he got lots of records; can't even buy U.S. singles over there.

WJVA, P.O. Box 179, South Bend, Ind. 46624, is a daytime station that plays a lot of progressive rock and needs albums. Staff consists of **Rober V, Randy Lee,** and **Jim White.** . . . **Lee Mason** reports in from San Francisco (he's been on WKSN in Jamestown, N.Y.) where he's doing a "turned-on hip but casual talk show on TV, but forgot to tell me what station. Anyway, he's with On Cue Productions there. . . . KLAC, Los Angeles country music station, broadcast **Buck Owens'** opening night at the Now Grove live. **Jay Lawrence** hosted the show.

# Jukebox programming

## Radio LP Trend Enlarging One-Stop's Promotion Role

By GRIER LOWRY

KANSAS CITY—The one-stop's responsibility in promoting new singles is greater than ever before because tightened radio play lists and radio's heavy use of 12-in. album cuts is focusing more attention on jukeboxes, according to Harold Hassler, Davidson's One-Stop singles sales manager.

Hassler, whose association with Davidson owners Millie and LeRoy Davidson here goes back to 1945, said: "Jukebox programmers cannot rely entirely upon radio play or chart popularity in selecting records.

"Radio stations may not play a new single for a number of reasons, including the fact that an artist might be unknown.

"The charts don't always reflect the potential a record may have on jukeboxes."

Hassler said he is aware of the tighter play lists and of the growing use of album cuts on stations. He said the one-stop must sharpen its technique in discovering the potential of new single recordings:

- The one-stop must draw on its experience;
- Note the track record of the recording artist;
- Analyze the promotion employed by manufacturers, distributors and label men in the field;
- Stock new releases and encourage jukebox programmers to listen to them on the premises, noting reactions and opinions.
- Be honest in recommending a record (sometimes this means cautioning the purchase of a recording that may be showing national chart action, but which is not moving in the one-stop's market).

The Kansas City one-stop draws from a wide outlying market and customers come from 150 to 200 miles in Missouri and Kansas to shop in person for records. The types of music they buy includes every category.

In country music, best sellers include Charley Pride's brand-new, "I'd Rather Love You," Lynn Anderson's "God Didn't Make Honky Tonk Angels," Mel Tillis' "Arms of a Fool" and Bobby Wayne's "Harold's Super Service." Dave Edmond's "I Hear You Knocking" is building consistent play on many machines. Elvis' "I Don't Want to Know" is another big one in the Kansas City market.

A high percentage of the tavern customers are in the 21 to 24-year-old bracket and have been raised on rock and roll. For them, the dictum is to get some Top 40 on the tavern machines. For dinner locations, easy listening of the Henri Mancini and lush instrumentals type are favored.

A constant Hassler challenge lies in helping programmers with locations where the play on the machines is down. His antidote is normally a brisk reshuffling of records on the machine with a good doseage of new records. Harold Hassler emphasizes that sometimes even two or three new releases can supply a boost.

Operators are constantly confronted with the sticky problem that crops up when they put on releases which haven't made the charts or received heavy radio attention. The location owner's reaction too often is "I've never heard of it. Why are you putting

(Continued on page 36)

JUKEBOX BOAT. The replica of a Wurlitzer Model 2500 is the idea of carpenter Don Price and boat show impressario Tom Rooney, both of California. It is being exhibited at boat events.

## Jukebox Programmer Tuned To Stations' Varied Formats

By SARA LANE

DAYTONA BEACH, Fla.—Even though jukebox programmers must rely on many ingredients in addition to local airplay, what the stations are programming is still a big factor in what goes on the jukeboxes, according to Mary Knowles, Beyer & Brown Associates here. She must be particularly conscious of airplay because of the diversified formats of local stations.

One station, WFMJ, recently went to programming entirely new recordings over the weekend (Billboard, Jan. 23).

"My radio is on from the time I get up until I go to bed," Mrs. Knowles said. "And I'm always changing off from one station to another because the station's formats are always changing and are becoming more diversified."

She said airplay is a big factor in building up jukebox favorites and in bringing a record to the attention of location owners.

Mrs. Knowles must keep track of the music needs in over 100 different locations where the firm services the jukebox. This requires hard-earned skills, an extremely retentive memory and dedication, she said.

For example, she makes it a point to visit personally all the locations so that she knows the type of owners and patrons she is programming for. She even takes new releases into the location to sound out people such as the waitress and bartender. "They're the ones who hype your records."

Most of her picks are approved, she said.

Records are changed weekly in the good locations. "A good location is one doing $50 to $60 a week, especially in the off-season," she said. She has one location that does a whopping $200 a week. The other locations are changed every two weeks.

The average number of records changed each time is three or four. Mrs. Knowles feels that there are many reasons why frequent jukebox servicing is important. "We can pull off a slow record sooner as well as jump on one doing well, which we will put into other locations." In addition to the scheduled servicing, Mrs. Knowles fills phone requests immediately. "I don't care how often I have to visit a client," she said. "If he wants a specific record I'll deliver it to him even if I saw him only the day before."

Records are purchased from a one-stop in Jacksonville at 62-cents per record. "I believe that is the average going rate for records in

(Continued on page 38)

## Wis. Jukebox Programmer Promotes Special Records

By EARL PAIGE

GREEN BAY, Wis.—When the jukebox programmer brings the location something a little different he should make an attempt to promote the product, believes Roger K. Boockmiere.

Boockmiere, owner of Boockmiere Sales Co. here, does everything from buying records to servicing the entire route. He often is on the street as early as 6:30 a.m.

He is currently putting an extra push behind John Rowles' Kapp recording "Cheryl Moana Mario."

"I have had several requests for the song from people who think it's Tom Jones or Engelhert Humperdinck. This gives me something else to talk about when I bring in the Rowles record."

Boockmiere makes his appeal to the owner of the business place. He says it amounts to a personal recommendation. "I bring him over to the jukebox and tell him that I'm putting on a record that I think will make some money."

Another recent example, although it goes back some time, is Ray Price's "For the Good Times." Boockmiere staked his judgment on this recording and it remains one of his top adult numbers around the route today (see "What's Playing?").

## Push Little LP's

CHICAGO—The packaging of Little LP's is changing and more product is becoming available.

Gold Mor Dist. has released Capitol product in a folding sleeve package with the title strips perforated so they are part of the graphics or can be removed for use in the jukebox; the tiny replicas of the cover suitable for some wall boxes are also secured by perforations.

Little LP's Unlimited has been using two color album graphics and now has a colorful array of covers.

New releases from both firms:

### Gold MOR

Lou Rawls: "Bring It On Home," "Another Saturday Night," "Chain Gang," "Cool Train," "Take Me For What I Am," "Win Your Love" and "What Makes the Ending So Sad?"; Nancy Wilson: "A Brand New Me," "Waitin' for Charlie to Come Home," "Raindrops Keep Fallin' On My Head," "You've Made Me So Very Happy," "Words and Music" and "Mixed-Up Girl"; Al Martino: "Words," "Honey Come Back," "Whatever Happened (Baby) to You and I," "Sweet Caroline," "My Way" and "You're All the Woman That I Need"; Merle Haggard: "Hobo Bill's Last Ride," "No Hard Times," "Silver Wings," "Billy Overcame His Size," "Blue Rock" and "White Line Fever."

Also: Tammy Wynette: "I Wish I Had a Mommy Like You," "He's Still My Man," "Playing Around With Love," "True and Lasting Love," "I Never Once Stopped Loving You" and "The Lovin' Kind"; Harry James: "Two o'Clock Jump," "Sleepy Lagoon," "I'll Get By," "All or Nothing At All," "Ciribiribin" and "You Made Me Love You"; Erroll Garner: "April in Paris," "It's All Right With Me," "I'll Remember April" and "They Can't Take That Away From Me"; Johnny Mathis: "Come Saturday Morning," "Yellow Days," "Why Can't I Touch You," "Until It's Time for You to Go" and "Everything Is Beautiful."

### LP's Unlimited

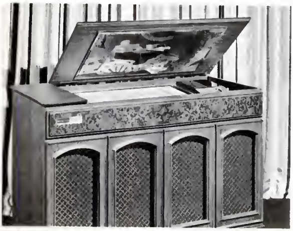
Little LP Unlimited's latest releases consist of: Neil Diamond: "Gold," "Kentucky Woman," "Solitary Man," "Thank the Lord for the Nighttime," "Brother Love's Travelling Salvation Show" and "Sweet Caroline"; Pete Fountain: "Dr. Fountain's Magical Licorice Stick Remedy for the Blues," "I'm in Love With New Orleans," "Sulphur and Molasses," "Licorice Stick Rag," "Everything Is Beautiful," "Somewhere" and the title song; Mills Brothers: "Golden Favorites II," "How Blue?," "One Dozen Roses," "You're Nobody Till Somebody Loves You," "The Jones Boys," "Someday (You'll Want Me to Want You)" and "She Was Five and He Was Ten."

Also: Conway Twitty: "Fifteen Years Ago," "Hey! Baby," "Back Street Affair," "I Can't Believe That You've Stopped Loving Me," "Slowly," "She Can Only See the Good in Me" and "A Little Girl Cried"; Patsy Cline: "The Patsy Cline Story," "She's Got You," "Crazy," "South of the Border," "I Fall to Pieces," "Sweet Dreams" and "Walking After Midnight"; Jackson 5: "Third Album," "Ready or Not (Here I Come)," "Goin' Back to Indiana," "Darling Dear," "Oh How Happy," "Reach In," "Can I See You in the Morning?"

## 12" LP JUKEBOX

COLUMBUS, O. — The problem of radio stations playing cuts from 12-in. albums causing a demand for jukebox material has been partially solved by local jukebox programmer Irv Keplar—he designs jukeboxes to play large LP's.

Keplar, using equipment furnished by the Seeburg Corp. and working through Seevend, Inc. distributor Alvin Gitlitz, utilizes a system that holds 50 disks and plays one whole album for 50 cents.



'FURNITURE' look Rock-Ola Model 444 jukebox. Jukebox programmers can look to a different type of location for the new unit which Rock-Ole Manufacturing commenced delivering recently. Although radically different and suitable for locations that resist the "jukebox" look, it is the same internally as the firm's newest conventional model.

## Tex. One-Stop Plugs Local, Regional Hits

HOUSTON—With so many radio stations concentrating on records that are high on the national charts, the one-stop is becoming an important promoter of local and regional hits via the jukebox, according to Jules Deisch, assistant manager and singles buyer here at Record Service.

Record Service's weekly list spotlights local and regional recordings. Right now, Gene Watson's "Two Right People in the Wrong Frame of Mind" and Hillar Hoffman's "Poor Boy" are examples of artists becoming established on local labels here by way of one-stop sales to jukebox programmers.

Acknowledging that radio is still the chief ingredient in making a hit, Deisch said: "Jukeboxes also help put a recording over the top.

"Jukeboxes still are important in establishing hit records in the Houston area. A big share of the public's social life revolves around private clubs where jukeboxes are often the sole entertainment. Every club has at least one jukebox on the premises."

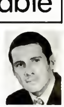
Record Service displays the business paper popularity charts in the store. In addition, the weekly mailings blanket a radius of several hundred miles. Retail stores and restaurants which own their own jukeboxes receive the list, too.

Some of the top numbers on Record Service's current list include "15 Beers Ago," by Ben Colder on MGM, "Rose Garden" by Lynn Anderson on Columbia and "Help Me Make It Through the Night" by Sammi Smith on Mega.

Deisch said most jukebox programmers in the area change from three to five records each week in their prime locations. Thus, he said, the weekly lists are important to volume record accounts.

## Executive Turntable

ZAST



VEITIA

**Victor Edward Zast** is the new assistant advertising and sales promotion manager, Wurlitzer Co. A free lance magazine writer, he was most recently with a Buffalo printing firm. **A. D. Palmer** is head of the Wurlitzer department.

**Diego J. Veitia** is the new Wurlitzer Co. sales manager for Latin America. A native Cuban, Veitia traveled extensively for A. E. Staley Manufacturing in sales capacities and served as marketing co-ordinator for Dart Industries.

# One-Stop Promotion Role Expanding

• *Continued from page 35*

that one on?" Hassler has nothing but sympathy for operators who grapple with these situations.

But he's still convinced operators should go with some new stuff simply because it's the life of the business. And he points out that by getting new records on early, locations get in on that initial surge of business when a record takes off.

"Some location owners shop the competitions' machines and when they see a record on their's that they don't have they often complain," observed Hassler. "So often the operator is damned if he does and damned if he doesn't get new releases on. One thing for sure, only a certain number of records on a unit will be played anyway so an operator might as well get some new items on."

A weekly mailer goes out to all operators and record shops who are Davidson's regulars listing the 50 or 60 current best-sellers. Composed by Hassler, he says he always manages to get five or six brand new records on this list each issue. It's a well-balanced selection and doubles as an order-form for customers to either mail in or telephone in orders.

The physical layout of the record stock is designed for simplified and accessible shopping by customers. Singles are arrayed on a 40-foot stretch of three-tier open shelving. Each type of record—country, easy listening, teen—has its section in this setup. And within each category are grouped records appearing currently on the major charts.

And located on shelving above each stack of records are title strips which permits the customer to pick up the record and its title strip in easy fashion. Stripping is one of the services the one-stop performs for its customers and one of the services that elicits keen appreciation by the patronage.

The one-stop holds membership in both the Kansas and Missouri jukebox associations and Leroy Davidson serves as the representative at these sessions. He feels association with the groups is beneficial to both parties.

Typical of the problems that can be ironed out amicably in the group meetings, he points out, was a recent one relating to the company's method of placing short titles at the top of the title strips. Some operators felt the current most popular number should be given prominence at the top of the strip.

It was explained that putting the short titles at the top had the effect of encouraging the customer to look for what he wanted to play.

This philosophy, much like that of newspapers which encourage readers by using short lead paragraphs, causes the jukebox patron to read more titles and often to play a recording he might not have otherwise thought about.

Basically, the change to easier-to-read title strips goes along with Davidson's philosophy of giving new artists and new releases a better chance. Hassler points to the quick rise of Dawn, Partridge Family and other big selling artists as indications that artists need not have tremendous reputations to make it in today's popular music business.

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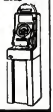

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# What's Playing?

*A weekly programming profile of current and oldie selections from locations around the country.*

### Carlinville, Ill.; Teen Location:

Fern Perardi,
programmer,
Al's Vending

**Current releases:**
"Rose Garden," Lynn Anderson, Columbia 45252;
"Knock Three Times," Dawn, Bell 938;
"I Really Don't Want to Know," Elvis Presley, RCA Victor 9960.

### Chicago; Soul Location:

Billy McClein,
programmer,
Eastern Music

**Current releases:**
"What's Going On?," Marvin Gaye, Tamla 54201;
"Black Magic Woman," Santana, Columbia 45270;
"Montego Bay," Barclays, Volt 4050.

### Davenport, Iowa; Teen Location:

John Cox,
operator;
Gary Richards,
programmer;
Cox Music Co.

**Current releases:**
"Country Road," James Taylor, Warner Bros. 7460;
"Rose Garden," Lynn Anderson, Columbia 45252;
"Have You Ever Seen the Rain?," Creedence Clearwater Revival, Fantasy 655.

### Green Bay, Wis.; Adult Location:

Roger
Boockmeier,
programmer,
Boockmeier
Sales Co.

**Current releases:**
"Rose Garden," Lynn Anderson, Columbia 45252;
"For the Good Times," Ray Price, Columbia 45178;
"Cheryl Moana Marie," John Rowles, Kapp 2102;
"Knock Three Times," Dawn, Bell 938.

### Mankato, Minn.; Country Location

Carola De Vries,
programmer,
C&N Sales Co.

**Current releases:**
"Rose Garden," Lynn Anderson, Columbia 45252;
"Bed of Rose's," Statler Brothers, Mercury 73141;
"For the Good Times," Ray Price, Columbia 4517B.

**Oldies:**
"Release Me," Engelbert Humperdinck;
"So Afraid of Losing You Again," Charley Pride.

### Rockford, Ill.; Country Location

Charles Marik,
operator;
Jerry Schultz,
programmer;
Star Music Co.

**Current releases:**
"Bed of Rose's," Statler Brothers, Mercury 73141;
"Raining In My Heart," Hank Williams Jr. and the Mike Curb Congregation, MGM 14194;
"Help Me Make It Through the Night," Sammi Smith, Mega 0015.

**Oldies:**
"Okie From Muskogee," Merle Haggard;
"Is Anyone Going to San Antone?," Charley Pride.

### Salt Lake City; Country Location

Mark Hollis,
programmer,
Valley Music Co.

**Current releases:**
"My Sweet Lord," George Harrison, Apple 2995;
"Rose Garden," Lynn Anderson, Columbia 45252;
"I Can't Be Myself," Merle Haggard, Capitol 2891.

**Oldie:**
"Laura's Theme," Slewfoot Five, Decca 25719.

### Sussex, Wis.; Teen Location

Larry
Von Rueden,
programmer,
Suburban
Vending

**Current releases:**
"Hey Tonight," Creedence Clearwater Revival, Fantasy 2847;
"One Bad Apple," Osmonds, MGM 14193;
"Mama's Pearl," Jackson 5, Motown 1177.

### Tulsa, Okla.; Country Location:

Art Anders, programmer,
Lear Music Co.

**Current releases:**
"Help Me Make It Through the Night," Sammi Smith, Mega 0015;
"There Goes My Everything," Elvis Presley, RCA Victor 9960;
"Bed of Rose's," Statler Bros., Mercury 73141.

**Oldies:**
"Am I That Easy to Forget," Engelbert Humperdinck;
"Whole Lotta Lovin' Goin' On," Jerry Lee Lewis.

### Webster, Mass.; Teen Location:

Mary Jean
Dugas,
programmer,
Dugas
Music Corp.

**Current releases:**
"Have You Seen the Rain?," Creedence Clearwater Revival, Fantasy 655;
"One Bad Apple," Osmonds, MGM 14193;
"Me and Bobby McGee," Janis Joplin, Columbia 45314.

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# Fla. Jukebox Programmer Pushes Personal Service

• *Continued from page 35*

Florida," she said. "These are shipped to us prepaid so we save on postage. And we get very good, fast service from our one-stop. If he doesn't have the records available, he'll phone Miami and they will be shipped directly to us."

### Color Strips

Title strips are furnished and Mrs. Knowles said this is a vital service. "There are occasions when I have to type up strips, but it's usually for an older record." Color title strips are changed each week to make identification easier for customers and employes. "They know a yellow color strip indicates the newest records on the jukebox, and blue, for instance, means the tune has been on two weeks. I find that everyone likes this method and it only takes a couple of minutes of my time to make the change," explained Mrs. Knowles.

Mrs. Knowles finds it difficult to explain the public's acceptance or rejection of a record. "You think you have a winner and then it doesn't get the expected play. All of a sudden after being dormant on the box for a couple of weeks or even a month, it suddenly perks up and money is dumped into the machine. For instance, Runt's "Gotta Get You a Woman" is getting very good play in the last three weeks, yet it has been around for quite some time. Another one in the same category is "Bridget the Midget" by Ray Stephens."

In most locations she services the jukebox carries a variety of records and is not programmed for one specific type of music. "Many records today will cover various categories. There's Lynn Anderson's "Rose Garden"—acceptable in country western locations as well as rock and pop locations."

Others getting heavy play are "Knock Three Times" by Dawn, "My Sweet Lord," George Harrison, "One Bad Apple" the Osman Brothers and Perry Como's "It's Impossible." Como's record is "doing great everywhere," claimed Mrs. Knowles. "I have a couple younger locations and "DOA" by Bloodrock is doing well."

Although she hasn't received Tom Jones's "She's a Lady" or "Knight in White Satin" by Brooklyn Bridge, the two records are on order and she expects them to do extremely well. "The Tom Jones record has been getting a tremendous amount of air play on WMFI and as soon as I heard it, I ordered," Mrs. Knowles said. She never orders a record without hearing and never orders by artist. "It's too precarious," she explained. "Even though an artist has been on top for a long time is no guarantee his or her newest record is going to make it."

MARY KNOWLES, Florida programmer, finds she must study radio carefully in order to program jukeboxes properly.

# Coin Machine World

## CLEVELAND

Wurlitzer's **Robert Harding** instructed: **Roh Jones, Mark Glaser** and **Thomas Zimmerman** of Lorraine Music, Lorraine, O.; **S.C. Hill, William B. Taylor, Sr., Ronald Littsi, W.E. Jackson, Jim Jarvis, John Coates, Sr.** and **Tony Sandel** of Acme Music, Youngstown, O.; **Robert Steffey** and **Kenneth Purkey** of Central Ohio Vending, Willard, O.; **Edwin Hye, Sr., George Belha, Tony Compisi, Thomas Elum, Keith Case, Tony Tartoglio, Frank Duda, C.M. Scott, W.A. Wilson** and **Ed Rober** of Elam Music, Massillon, O.; **John Ruland** and **King Delaney** of Van Brackel Vending, Defiance, O.

## DALLAS

At recent Wurlitzer jukebox training schools: under the direction of **Karel Johnson** at B & B Vending. Attending: **Jack Eskew, R.G. Purvis** and **Evert Schutter,** Commercial Music Co.; **Bill Carver, Raymond Faircloth, Bill Byrd, Bill South, J.D. Barnes, N. Kast, Howell Grisham, Gordon Youle, J.C. Maxwell** and **Albert Ewing** all of B & B.

At El Paso, also under **Karel Johnson's** direction: **Gil Seelmeyer, James Knight, Bill Little, Albert de la Vega, Chris Gosh, Art Hurera, Stephen Ulery, Charley Gandara** of B & B Vending, El Paso; **Gordon Freeman, Homer Uribe, Luther Davis,** and **Harold Nixon** of Consolidated Music Co., Las Cruces, N.M.; **Richard Fuentes,** Rio Grande Music Co., El Paso.

## PHILADELPHIA

**William S. Fishman,** president of ARA Services, Inc., sponsored a special campaign dinner meeting at the Drake Hotel of the Food Trades Division of the 1971 Allied Jewish Appeal-Israel Emergency Fund. He is an associate chairman of the campaign's Trade Council with primary responsibility for the division. . . . Condolencse to the family of **J. Norman Welsh, Jr.,** former manager here for ARA Services, Inc., who passed away recently at the age of 55. . . . **Paul Mezzy,** executive vice-president of Berlo Vending Company, was elected first assistant chief barker, equivalent to first vice-president, of the Philadelphia Variety Club, Tent No. 13. . . . Firemen battled a two-alarm blaze for more than an hour at **Atco Vending Co.,** 913 York Street. The flames swept the office and damaged two trucks and several cigaret machines in the garage before the fire was brought under control. Operation is owned by Alex and Al Levine.

Fishman, serving as a Trade Council associate chairman in the 1971 AJA-IEF, is active in many civic, philanthropic and humanitarian causes and organizations. He is president of the Jewish Publication Society of America, a former trustee of the Federation of Jewish Agencies; serves on the board of the Heart Association of Southeastern Pennsylvania, Philadelphia Orchestra Association, Philadelphia Musical Academy, Big Brothers of America and the Culinary Institute of America.

## DENVER

Wurlitzer's **Leonard Hicks** instructed 33 technicians: **Bob Hayhurst, Ben Lujan, Frank Worley** and **David Hayhurst** of Midwest Music Co., Denver; **Robert Paulson** and **Gene Mahan** of Wurlitzer Dist., Denver; **Gus Pentelopoulos, Joe Ribar** and **Gus Brown** of Front Range Music, Boulder, Colo.; **Peter Beren,** Arvado, Colo.; **Jack Hackett, Larry Lindway, Milt Gabel, Bill Williams, Dick Williams, Earl Evans, Pat Romero, Jim Copley, Chuch Esch, Bruce Ferguson, Bob Gansell, Nick Pizzuti** and **Chuck Bybee,** Apollo Stereo Music, Denver; **Charles Stanke** and **Dale Whitlock,** Continental Music, Denver; **Don Garett** and **Calvin Duckett,** Acme Cigarette Service, Colorado Springs, Colo.; **Steven Sweeney,** Imperial, Neb.; **Jim Wakefield,** Thermopolis, Wyo.; **Johnny Wood,** Springer, N.M.; **Gilbert Schwaniger,** Modern Music, Denver.

## DETROIT

**Larry Walker,** service manager for Martin and Snyder, Detroit Seeburg distributors, performed service beyond the call of duty recently. An unidentified reader from suburban Garden City wrote The Detroit News offering 500 singles if he could get his home jukebox, bought from an operator friend, repaired. Walker went to the man's home, fixed the machine and gave him some operating tips—and the records were donated to a local benevolent organization, Open City. One result, incidentally, was a nice mention for the company in the local newspaper.

## OMAHA

**Evelyn Dalrymple,** manager of Lieberman's One-Stop, Omaha, was named to a committee organizing a 20th anniversary of the Coin Operated Industries of Nebraska at the organization's recent meeting. **Mrs. Dalrymple, Woody Johansen, Dave Mandina** and **Fred Jones** all attended the meeting.

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# 'War of 1812' Pits Ormandy On Two Opposing Sides

• Continued from page 1

Ormandy and the Philadelphia on RCA Red Seal, which should be available early next month. Actually, London Records has a head start, since their "1812 Overture" with Zubin Mehta and the Los Angeles Philharmonic hit the No. 2 spot on the Classical Charts this month.

Sound is the key in any recording of the warhorse and Munves, RCA Red Seal a&r director, regards the new RCA set a "sound spectacular." A recent RCA "sound spectacular" which had a long chart run was the "1812 Overture" with Igor Buketoff and the New Philharmonia Orchestra. Munves noted that the Columbia set was essentially a remastered old recording with many key additions, such as the Mormon Tabernacle Choir, a definite asset.

RCA's chorus is from Temple University, which no chorus is credited on the London set. The cannons always are a key in any "1812" recording. Columbia's have been obtained from 20th Century-Fox Films. The London set uses original Civil War cannons. The RCA album, however, has the cannon sound electronically produced by Victor Campos of KLH.

The RCA pressing, recorded in Philadelphia's Town Hall, a switch from the Academy of Music, also is the Philadelphia's first with Max Wilcox as producer. Campos also supplied KLH speakers for the session so orchestra members could

(Continued on page 46)

# Col LP's by Barenboim

NEW YORK—Columbia Records plans extensive use of Daniel Barenboim as a conductor, following a recent release of two Mozart concertos with violinist Pinchas Zukerman and the English Chamber Orchestra.

Included is a Tchaikovsky album with the New York Philharmonic, which will be issued next month. Barenboim recently guest conducted the orchestra. He also will conduct Zukerman in several other concertos in the U.S. and England for Columbia.

Barenboim's disks as a piano soloist have been issued on Angel, which also released his previous conducting efforts.

# DGG SPECIAL PROMOTION ON STOCKHAUSEN ALBUM

NEW YORK—Deutsche Grammophon Records plans a special promotion on Karlheinz Stockhausen's "Hymnen" in conjunction with New York appearances by the avant-garde composer later this month. He will conduct "Hymnen" at a non-subscription performance of the New York Philharmonic, Feb. 25, at Philharmonic Hall.

On Feb. 28, Stockhausen will present a program of premieres and original new compositions at Alice Tully Hall. Polydor, Inc., importers of DGG, have sent copies of "Hymnen" to classical and underground stations along with, in some instances, recorded interviews with the composer. Advertising is planned for underground as well as general consumer press. Display material, including jackets and posters, is being supplied to retailers.

In addition to the two-LP "Hymnen," DGG is promoting other albums of that composer's works under the general theme of "Earfood" with special aim towards the youth market.

# Philharmonic Plans Retrospective Series

NEW YORK—Retrospective Series, devoted to Liszt and Berg, is included in the schedule for the 1971-72 New York Philharmonic season, the first under Pierre Boulez as the orchestra's new music director succeeding Leonard Bernstein.

Among the other innovations are two special informal evenings with the entire orchestra with Boulez explaining his approach to the evening's music and "Prospective Encounters: 7-12," which will take place at the New York Shakespeare Festival Public Theater in Greenwich Village.

A series of half-hour pre-concert recitals also is set for some of the subscription evenings. Boulez will conduct seven weeks during his first season and 14 in 1972-73. Guest conductors will include Bernstein, five weeks; Karel Ancerl, two; Michael Gielen, four; Lorin Maazel, six; Dean Dixon, two; Bruno Maderna, two; Michael Tilson Thomas, two; and Istvan Kertesz, one.

Among the Liszt works will be "The Legend of St. Elizabeth" oratorio, "Missa Solemnis (Graner Messe)," "XIIIth Psalm," "Faust" and "Dante" symphonies, "Via Crucia," Melediction," "Totentanz," "Fantasy on Beethoven's Ruin of Athens," tone poems and songs with orchestra.

Berg works will include "Three Orchestral Pieces," "Lyric Suite," "Violin Concerto," "Chamber Concerto for Piano and Violin," suites from "Wozzek" and "Lulu," "Der Wein," "Altenberg Lideer," and "Seven Early Songs."

Artists in the Liszt series will include pianists Andre Watts and Jorge Bolet, vocal soloists Maralin Niska, Betty Allen, Donald McIntyre, Heather Harper, Anna Reynolds, Werner Hollweg, Franz Mazura; the Schola Cantorum, Westminster Choir, and Boulez, Bernstein, Gielen, Tilson Thomas, Maazel, Ancerl, Maderna, Dixon, and Kertesz. Andre Kostelanetz also will conduct Liszt in special Saturday night non-subscription concerts.

Performing in the Berg Series will be violinists Itzhak Perlman and Pinchas Zukerman, pianist Daniel Barenboim, sopranos Evelyn Lear, Helga Dernesch and Reri Grist, Bernstein, Boulez, Maderna, Ancerl, Tilson Thomas, Gielen and Maazel.

Other soloists during the season will include pianists Gary

(Continued on page 46)

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# 'Opry' Adds Performance As Attendance Zooms

NASHVILLE — With attendance for this year already up 30 percent over that of a year ago at this time, the "Grand Ole Opry" for the first time will give two performances on Saturday night during the winter months.

Bud Wendell, "Opry" manager, said the Saturday night performances through January were sold out, and that up to 1,000 persons waited outside hoping to get into the shows during the second half of the evening.

Up to last year, double performances were given only in the summer months. Last year, because of increases, the date was pushed up to the Easter weekend for the beginning, and continued into October. This year, with the attendance push already on, Wendell decided on the two-show schedule which began with the (6) performances.

Plans for changing the Friday night show to a reservation performance rather than general admission also have been advanced. The date for this move will be the Easter weekend. There will be some general admission seats available at all times (on a first come basis), but the bulk will be handled by reservation only.

Friday night shows, although somewhat slack in the winter months, have been having outstanding crowds in recent weeks. Attendance at the "Opry" in 1970 was in excess of 385,000, up from 250,000 just a few years ago.

In the two-performance plan, the first show will run from 7:30

(Continued on page 42)

DON LAW, left, and Art Satherly embrace at a NARAS-sponsored dinner honoring Law on his years of service to the recording industry.

## K-Ark Cos, B.J.B. Merge

NASHVILLE — John Capps, owner of K-Ark Records and K-Ark Record Production Service, said his firm has merged with B.J.B. Records of Hollywood. Capps said he owns controlling interest and will publish through his Nashville firms.

Several artists will have releases in the weeks to come on B.J.B., he said. They include Tony Booth, Jimmy Snyder and Bobbye Bakersfield. Majority of all product will be done in Nashville. The Hollywood office staff will consist of Billy Joe Burnette, former artist and promotion man, Monty Montgomery, and Montgomery's wife, who is Capp's daughter. The Art Small talent agency has negotiated to contract artists on the coast.

## Wilson Forms Target Records

NEW BERN, N.C. — Target Record Corp. has been formed by Bob Wilson, owner and president of the multi-faceted firm.

Target has signed Jack Reno, Peoria, as its first male artist, and Alice Creech as the first female on the label. Reno flew from Peoria to Cincinnati to meet Wilson, who also flew there to complete the arrangement.

Target also has signed the writing team of Bob and Gloria Van Cleve for its Target Publishing Co. (BMI), and has established a management firm called Talent Unlimited. It also will be booking talent through its firm called It's in the Book.

Product will be distributed almost immediately. Distribution is being set up nationwide.

THE FOUR-GUYS, shown performing at the Landmark Hotel in Las Vegas, were held over into the month of February after a four-week engagement there.

## Barnaby to Release Kontention Disk

HUNTSVILLE, Ala.—The first country record produced by Kontention Sound here has been leased to Barnaby Records in Nashville and will be released immediately.

The cut, "Mr., Will You Be My Valentine," is by Steve Norman, who also wrote and produced the number. Norman (whose real name is Norman Stephens, but was changed so as not to conflict with Barnaby's Ray Stephens), is a former homicide detective here who moved into the music business about two months ago.

This also will be Barnaby's first all-country release.

Columbia Records, which distributes for Barnaby, also is solidly behind the release, and will aid in its promotion.

The discovery of the master was made by Barnaby's Mike Shepherd. Norman has done some writing in the past, teaming at times with Curley Putman. Kontention is the first multitrack recording company in the history of this city. It has two publishing firms, Kirkwood (BMI) and Oster (ASCAP). The company was formed by Stan Ryan, president, and Nelson Larkin, a songwriter, who serves as vice president. Roger Murrah is secretary.

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c/w

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Billboard SPECIAL SURVEY For Week Ending 2/13/71

# Billboard Hot Country Singles

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title, Artist, Label, No. & Pub. | Weeks on Chart |
|---|---|---|---|
| ★ 1 | 4 | **HELP ME MAKE IT THROUGH THE NIGHT**<br>Sammi Smith, Mega 615-0015 (Combine, BMI) | 9 |
| 2 | 1 | **JOSHUA**<br>Dolly Parten, RCA Victor 47-9928 (Owepar, BMI) | 10 |
| 3 | 3 | **RAININ' IN MY HEART**<br>Henk Williams Jr. & the Mika Curb Congregation, MGM 14194 (Excellorec, BMI) | 9 |
| 4 | 2 | **FLESH AND BLOOD**<br>Johnny Cash, Columbia 4-45269 (House of Cash, BMI) | 9 |
| 5 | 5 | **ROSE GARDEN**<br>Lynn Anderson, Columbia 4-45252 (Lowary, BMI) | 15 |
| 6 | 6 | **PROMISED LAND**<br>Freddia Weller, Columbia 4-45276 (Arc, BMI) | 10 |
| 7 | 7 | **COME SUNDOWN**<br>Bobby Bara, Mercury 73148 (Combina, BMI) | 8 |
| 8 | 8 | **THE SHERIFF OF BOONE COUNTY**<br>Kenny Price, RCA Victor 47-9932 (Vector, BMI) | 9 |
| 9 | 9 | **BED OF ROSE'S**<br>Statlar Brothers, Mercury 73141 (House of Cash, BMI) | 13 |
| ★ 10 | 13 | **A WOMAN ALWAYS KNOWS**<br>David Houston, Epic 5-10696 (Algee, BMI) | 6 |
| 11 | 11 | **SHE WAKES ME WITH A KISS EVERY MORNING**<br>Net Stuckay, RCA Victor 47-9929 (Hill & Ranga/Blue Crest, BMI) | 10 |
| 12 | 12 | **WHERE IS MY CASTLE**<br>Connia Smith, RCA Victor 47-9938 (Blue Crest, BMI) | 7 |
| 13 | 10 | **GUESS WHO**<br>Slim Whitmen, United Artists 50731 (Michalla, BMI) | 10 |
| ★ 14 | 18 | **100 CHILDREN**<br>Tam T. Hell, Mercury 73140 (Newkeys, BMI) | 8 |
| ★ 15 | 23 | **THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW**<br>Elvis Presley, RCA Victor 47-9960 (Hill & Renga/Blue Crest, BMI) | 6 |
| 16 | 16 | **PADRE**<br>Marty Robbins, Columbia 4-45273 (Anna-Rechel, ASCAP) | 9 |
| 17 | 15 | **LISTEN BETTY**<br>Dave Dudley, Mercury 73138 (Newkeys, BMI) | 8 |
| 18 | 19 | **THE LAST ONE TO TOUCH ME**<br>Portar Wegoner, RCA Victor 47-9939 (Owapar, BMI) | 7 |
| 19 | 21 | **IF YOU THINK I LOVE YOU NOW**<br>Jody Miller, Epic 5-10692 (Algee, BMI) | 7 |
| ★ 20 | 38 | **AFTER THE FIRE IS GONE**<br>Conway Twitty & Loretta Lynn, Decca 32776 (Twitty Bird, BMI) | 2 |
| ★ 21 | 36 | **I'M GONNA KEEP ON LOVING YOU**<br>Billy Welker, MGM 14210 (Two Rivars, ASCAP) | 4 |
| ★ 22 | 28 | **TRUE LOVE IS GREATER THAN FRIENDSHIP**<br>Arlena Harden, United Artists 4-45287 (Ensign/Cedarwood, BMI) | 6 |
| 23 | 20 | **FANCY SATIN PILLOWS**<br>Wenda Jackson, Capitol 2986 (Dixia Jane, BMI) | 10 |
| ★ 24 | 29 | **GIVE HIM LOVE**<br>Petti Pege, Mercury 73162 (Jack & Bill, ASCAP) | 5 |
| 25 | 25 | **WATCHING SCOTTY GROW**<br>Bobby Goldsboro, United Artists 50727 (BNB, BMI) | 7 |
| 26 | 17 | **A GOOD YEAR FOR THE ROSES**<br>Georga Jones, Musicor 1425 (Chestnut, BMI) | 13 |
| 27 | 27 | **PORTRAIT OF MY WOMAN**<br>Eddy Arnold, RCA Victor 47-9935 (House of Cash, BMI) | 7 |
| 28 | 24 | **THE WONDERS YOU PERFORM**<br>Tammy Wynetta, Epic 5-10687 (Chastnut, BMI) | 12 |
| 29 | 14 | **SWEET MISERY**<br>Farlin Husky, Capitol 2999 (Cedarwood, BMI) | 8 |
| 30 | 30 | **BAR ROOM TALK**<br>Del Reevas, United Artists 50743 (Passkey, BMI) | 6 |
| 31 | 22 | **MORNING**<br>Jim Ed Brown, RCA Victor 47-9099 (Show Biz, BMI) | 17 |
| ★ 32 | 49 | **THE ARMS OF A FOOL**<br>Mel Tillis, MGM 14211 (Sawgrass, BMI) | 3 |
| 33 | 35 | **LOVENWORTH**<br>Roy Rogers, Capitol 3016 (Sure-Fire, BMI) | 3 |
| ★ 34 | 48 | **GUESS AWAY THE BLUES**<br>Don Gibson, Hickory 1588 (Acuff-Rosa, BMI) | 4 |
| ★ 35 | 69 | **I'D RATHER LOVE YOU**<br>Charlay Prida, RCA Victor 47-9952 (Pi-Gem, BMI) | 2 |
| 36 | 26 | **(Don't Let the Sun Set on You in) TULSA**<br>Waylon Jennings, RCA Victor 47-9925 (Barton, BMI) | 11 |
| 37 | 37 | **LOOKIN' OUT MY BACK DOOR**<br>Buddy Alan, Capitol 3010 (Jondora, BMI) | 5 |
| 38 | 33 | **(Loving You Is) SUNSHINE**<br>Barbara Fairchild, Columbia 4-45272 (Champion, BMI) | 7 |
| ★ 39 | 55 | **BRIDGE OVER TROUBLED WATER**<br>Buck Owens & the Buckeroos, Capitol 3023 (Charing Cross, BMI) | 2 |
| 40 | 40 | **DO RIGHT WOMAN—DO RIGHT MAN**<br>Berbare Mandrell, Columbia 4-45307 (Prass, BMI) | 3 |
| 41 | 41 | **TULSA COUNTY**<br>Anita Cartar, Capitol 2994 (Artists, ASCAP) | 5 |
| 42 | 32 | **HEAVENLY**<br>Wynn Stawart, Capitol 3000 (Fraawey, BMI) | 7 |
| ★ 43 | 50 | **ANYWAY**<br>George Hemilton IV, RCA Victor 47-9945 (Acuff-Rose, BMI) | 3 |
| 44 | 39 | **MARY'S VINEYARD**<br>Claude King, Columbia 4-45248 (Rose Bridga, BMI) | 15 |
| ★ 45 | 51 | **SLOWLY**<br>Jimmy Deen & Dottie Wast, RCA Victor 47-9947 (Cedarwood, BMI) | 3 |
| 46 | 43 | **AMOS MOSES**<br>Jerry Reed, RCA Victor 47-9904 (Vector, BMI) | 17 |
| ★ 47 | 58 | **I'M MILES AWAY**<br>Hegars, Capitol 3012 (Blue Book, BMI) | 4 |
| ★ 48 | 57 | **IT WASN'T GOD WHO MADE HONKY TONK ANGELS**<br>Lynn Anderson, Chart 5113 (Paar Int'l, BMI) | 2 |
| 49 | 46 | **LOVER PLEASE**<br>Bobby G. Rica, Royal American 27 (Lyn-Low, BMI) | 6 |
| 50 | 54 | **THE KIND OF NEEDIN' I NEED**<br>Norme Jean, RCA Victor 47-9946 (Stallion, BMI) | 3 |
| 51 | 56 | **MY GUY**<br>Linda K. Lance, Royal American 24 (Jobete, BMI) | 3 |
| 52 | 52 | **JUDY**<br>Rey Senders, United Artists 50732 (Evil Eye, BMI) | 8 |
| ★ 53 | — | **FREIGHT TRAIN**<br>Jim & Jessa, Capitol 3026 (Meurice, ASCAP) | 1 |
| 54 | 61 | **WISH I WAS HOME INSTEAD**<br>Ven Trevor, Royal American 23 (Me-Ree, ASCAP) | 4 |
| ★ 55 | — | **I'LL REMEMBER/AFTER YOU**<br>Jarry Wellaca, Decca 32777 (4 Star, BMI) | 1 |
| ★ 56 | — | **15 BEERS AGO**<br>Ben Colder, MGM 14209 (Paach, SESAC) | 1 |
| 57 | 64 | **WHO'LL TURN OUT THE LIGHTS**<br>Wayna Kemp, Decca 32767 (Trea, BMI) | 6 |
| 58 | 53 | **SING HIGH, SING LOW**<br>Anna Murray, Capitol 2988 (Saints Crusade, BMI) | 5 |
| 59 | 62 | **I'M A MEMORY**<br>Willie Nalson, RCA Victor 47-9951 (Nalson, BMI) | 2 |
| 60 | 60 | **(You've Got to Move) TWO MOUNTAINS**<br>Deva Paal, Chart 5109 (Jobeta, BMI) | 4 |
| 61 | 67 | **THAT'S WHAT IT'S LIKE TO BE LONESOME**<br>Cal Smith, Decca 32768 (Trea/Champlan, BMI) | 5 |
| 62 | 63 | **HAROLD'S SUPER SERVICE**<br>Bobby Wayne, Capitol 3025 (Airefiald/Sheda Traa, BMI) | 2 |
| ★ 63 | — | **DON'T WORRY 'BOUT THE MULE**<br>Carl Smith, Columbia 4-45293 (Acuff-Rose, BMI) | 1 |
| 64 | 72 | **FIRST LOVE**<br>Penny DeHeven, United Artists 40742 (Unart, BMI) | 3 |
| 65 | 65 | **IN LOVING MEMORIES**<br>Jarry Laa Lewis, Mercury 73155 (DeCapo, BMI) | 3 |
| 66 | 70 | **PUT YOUR HAND IN THE HAND**<br>Bath Moore, Capitol 3013 (Baechwood, BMI) | 4 |
| 67 | 59 | **DAYTON, OHIO**<br>Jeck Barlow, Dot 17366 (Tree, BMI) | 4 |
| ★ 68 | — | **KNOCK THREE TIMES**<br>Bill "Crash" Craddock, Cartwheel 193 (Pocketfull Of Tunes/Jillbern/Saturday, BMI) | 1 |
| ★ 69 | — | **DID YOU EVER**<br>Charlie Louvin & Melbe Montgomery, Capitol 3029 (Tree, BMI) | 1 |
| ★ 70 | — | **EVERYDAY FAMILY MAN**<br>Jimmy Dickans, United Artists 50730 (Twitty Bird, BMI) | 1 |
| 71 | 71 | **I'VE GOT TO SING**<br>Duanna Dea, Cartwheel 192 (Jangle, ASCAP) | 2 |
| 72 | 73 | **WHAT AM I LIVING FOR**<br>Conway Twitty, MGM 14205 (Progressive/Tideland, BMI) | 3 |
| ★ 73 | — | **BABY WITHOUT YOU**<br>Jan Howerd, Decca 32778 (TRO/First Edition, BMI) | 1 |
| 74 | 74 | **SING A HAPPY SONG**<br>Connia Eaton, Chart 5110 (Blue Creek, BMI) | 2 |
| 75 | 75 | **I'M SO LONESOME I COULD CRY**<br>Linda Plowman, Janus 146 (Acuff-Rosa, BMI) | 3 |

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**WHO'LL TURN OUT THE LIGHTS**
DECCA 32767

Cal Smith
**THAT'S WHAT ITS LIKE TO BE LONESOME**
DECCA 32768

Christmas is Now!
and now they are really happening!

# Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 2/13/71

★ STAR Performer—LP's registering proportionate upward progress this week.

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|---|---|---|---|
| 1 | 2 | ROSE GARDEN<br>Lynn Anderson, Columbia C 30411 | 8 |
| 2 | 3 | A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills)<br>Merle Haggard, Capitol ST 638 | 10 |
| 3 | 1 | FOR THE GOOD TIMES<br>Ray Price, Columbia KC 30160 | 24 |
| ★ 4 | 6 | THE FIRST LADY<br>Tammy Wynette, Epic E 30213 | 17 |
| 5 | 5 | 15 YEARS AGO<br>Conway Twitty, Decca DL 75248 | 11 |
| ★ 6 | 9 | FIGHTIN' SIDE OF ME<br>Merle Haggard, Capitol ST 451 | 29 |
| 7 | 4 | THE JOHNNY CASH SHOW<br>Columbia KC 30100 | 14 |
| ★ 8 | 20 | COAL MINER'S DAUGHTER<br>Loretta Lynn, Decca DL 75353 | 4 |
| ★ 9 | 29 | FROM ME TO YOU<br>Charley Pride, RCA Victor LSP 4468 | 3 |
| 10 | 11 | #1<br>Sonny James, Capitol ST 629 | 12 |
| ★ 11 | 15 | BED OF ROSE'S<br>Statler Brothers, Mercury SR 61317 | 5 |
| 12 | 8 | THAT'S THE WAY IT IS<br>Elvis Presley, RCA Victor LSP 4445 | 8 |
| 13 | 13 | THERE MUST BE MORE TO LOVE THAN THIS<br>Jerry Lee Lewis, Mercury SR 61323 | 4 |
| ★ 14 | 17 | I WALK THE LINE<br>Soundtrack/Johnny Cash, Columbia S 30397 | 9 |
| 15 | 16 | MORNING<br>Jim Ed Brown, RCA Victor LSP 4461 | 3 |
| 16 | 10 | ALL FOR THE LOVE OF SUNSHINE<br>Hank Williams Jr., MGM SE 4750 | 7 |
| 17 | 7 | SNOWBIRD<br>Anne Murray, Capitol ST 579 | 20 |
| 18 | 12 | BEST OF DOLLY PARTON<br>RCA Victor LSP 4449 | 11 |
| 19 | 21 | ELVIS COUNTRY<br>Elvis Presley, RCA Victor LSP 4460 | 3 |
| 20 | 19 | CHARLEY PRIDE'S 10TH ALBUM<br>RCA Victor LSP 4367 | 30 |
| 21 | 14 | DOWN HOMERS<br>Danny Davis & the Nashville Brass, RCA Victor LSP 4424 | 15 |
| 22 | 18 | IN LOVING MEMORIES/GOSPEL ALBUM<br>Jerry Lee Lewis, Mercury SR 61318 | 4 |
| ★ 23 | — | WE GOTTA START LOVIN'<br>Bobby Goldsboro, United Artists UAS 6777 | 1 |
| 24 | 26 | LOOK AT MINE<br>Jody Miller, Epic E 30382 | 8 |
| 25 | 27 | GOODTIME ALBUM<br>Glen Campbell, Capitol SW 493 | 20 |
| 26 | 23 | OKIE FROM MUSKOGEE<br>Merle Haggard, Capitol ST 384 | 56 |
| 27 | 28 | I WOULDN'T LIVE IN NEW YORK CITY<br>Buck Owens & His Buckaroos, Capitol ST 628 | 12 |
| 28 | 30 | THE BEST OF JERRY LEE LEWIS<br>Smash SRS 67131 | 42 |
| 29 | 22 | HELLO DARLIN'<br>Conway Twitty, Decca DL 75209 | 34 |
| 30 | 31 | THIS IS EDDY ARNOLD<br>RCA Victor VSP 6032 | 15 |
| 31 | 32 | SINGER OF SAD SONGS<br>Waylon Jennings, RCA Victor LSP 4418 | 12 |
| 32 | 33 | 100 CHILDREN<br>Tom T. Hall, Mercury SR 61307 | 4 |
| 33 | 36 | BEST OF GEORGE JONES<br>Musicor MS 3191 | 17 |
| 34 | 34 | LISTEN BETTY, I'M SINGING YOUR SONG<br>Dave Dudley, Mercury SR 61315 | 3 |
| 35 | 24 | THE BEST OF CHARLEY PRIDE<br>RCA Victor LSP 4223 | 68 |
| 36 | 25 | TAMMY WYNETTE'S GREATEST HITS<br>Epic BN 26486 | 76 |
| 37 | 39 | THIS IS CHET ATKINS<br>RCA Victor VSP 6030 | 10 |
| ★ 38 | 45 | PORTRAIT OF MY WOMAN<br>Eddy Arnold, RCA Victor LSP 4471 | 2 |
| 39 | 37 | THE WORLD OF JOHNNY CASH<br>Columbia GP 29 | 37 |
| 40 | 35 | I NEVER PICKED COTTON<br>Roy Clark, Dot DLP 25980 | 27 |
| 41 | 41 | ONCE MORE<br>Porter Wagoner & Dolly Parton, RCA Victor LSP 4388 | 24 |
| 42 | 43 | ME & JERRY<br>Chet Atkins & Jerry Reed, RCA Victor LSP 4396 | 19 |
| ★ 43 | — | BEST OF CAL SMITH<br>Kapp KS 3642 | 1 |
| ★ 44 | — | WHERE IS MY CASTLE<br>Connie Smith, RCA Victor LSP 4474 | 1 |
| ★ 45 | — | JIM REEVES WRITES YOU A RECORD<br>RCA Victor LSP 4475 | 1 |

# Nashville Scene

The **Jolly Green Giants** of Jack Greene have run the cycle. Their latest costume, which is getting all sorts of crowd reaction, consists of old-fashioned hih overalls (with ornate design), made by the Oshkosh, B'Gosh people. It was the sort of thing that was worn 40 years ago. . . . **Bill Monroe** has just finished a Hall of Fame Album including his greatest hits over the years. It should be a winner. . . . A personal observation: **Charlie Louvin** and **Melba Montgomery** make one of the best teams ever put together on record. They should be booked more together. . . . **Marshall Barnes** has done a guest shot on the **Porter Waggoner** television show. . . . **Bill Carlisle,** for all of his years, is off on a 40-day tour of a string of theaters in the south. It's a little reminiscent of the old RKO days. . . . **Mel Tillis** is working 18 days this month, 10 of them in a row, plus two **Glenn Campbell** Show appearances.

Buddy Killen continued his work at Woodland Studios last week in taping Diana Trask. **Ernie Winfrey** was the engineer. Also at the same studios were **Troy Seals** for Polydor, **Steve Davis** for Al Gallico and **Billy Craddock** for Cartwheel. . . . **Jerry Brock,** SugarHill artist, was in town to discuss his new single with an independent producer. . . . **Bob Cady** of the Del-Marl label in Lancaster, Texas, has cut another song about **Johnny Cash.** It's being handled by Big State Distributors of Dallas. . . . **Merle Haggard,** the most-honored entertainer of last year, received his first hig award of this year as the Chamber of Commerce in Bakersfield, his home town, named him "Man of the Year."

## 'Opry' Attendance Up

• *Continued from page 40*

p.m. to 10 and the theater will be cleared during the subsequent 30 minutes while a prerecorded portion of the show is played. The second show then gets underway at 10:30 p.m.

Admitting that the winter move is a weather gamble (most people who attend the "Opry" come from out of state), Wendell noted that the season has not been much of a deterrent so far this year, despite heavy snows in some areas.

WHIRLWIND HAS TWO HITS
"BANDIDO"
Ronnie Chambers
"MIDNIGHT SUN"
Bobby Buttram
Both on
Whirlwind Records
Dist: By Sounds of Music
Belen, New Mexico
DJ's needing copies write
Little Richie Johnson
Box 3
Belen, New Mexico 87002

Say You Saw It in Billboard

# Billboard Album Reviews

FEBRUARY 13, 1971

POP

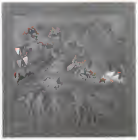
**NILSSON**—The Point!
RCA Victor LSPX 1003 (S)

Here is an interestingly different bag for Nilsson. Culled from his 90-minute animated feature film for television, it is a collage of songs, and folk tales creatively woven together. It should appeal, not only to Nilsson's regular fans, but a whole new set of listeners as well.

POP

**PERCY FAITH**—
I Think I Love You.
Columbia C 30502 (S)

Percy Faith's orchestra and vocal chorus are in top form again as they charmingly delineate some of the current pop hits. "I Think I Love You" is the title song and the key to sales but so could cuts like "Theme From Love Story," "My Sweet Lord," "Rose Garden" and "He Ain't Heavy, He's My Brother."



POP

**FEVER TREE**—For Sale
Ampex A 10113 (S)

Fever Tree should finally crash through with this, their first set on Ampex. The fine quintet (with supporting musicians and vocalists) not only has first-rate single material in "I Put a Spell on You" and "She Comes in Colors," but the entire second side is an interesting extended version of "Hey Joe." This group's quality continues high.

POP

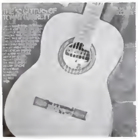
**ANDRE KOSTELANETZ ORCH.**—
Love Story.
Columbia C 30501 (S)

Although "Love Story" is a hot disk target, this LP should have enough appeal to make it big. The Kostelanetz name and some excellent arrangements are the key here, with the title tune leading the way. And "Mr. Bojangles," "It's Impossible" and "We've Only Just Begun," among others, following in fine taste.

POP

**SPENCER DAVIS & PETER JAMESON**—
It's Been So Long.
Mediarts 41-11 (S)

The return of Spencer Davis with Peter Jameson features the great rocker's gentle side, as the acoustic duo turn to two guitars to express the country, folk and blues influences that mark this easy, natural episode. Jameson accounts for the silkiness, and Davis pumps in vitality on "One Hundred Years Ago," "Thinking of Her" and "It's Too Late Now."



POP

**THE BEST OF THE 50 GUITARS OF TOMMY GARRETT, Vol. II**—
Liberty LST 35001 (S)

There're not enough adjectives to describe the vast demographic appeal of this LP series guided by Tommy (Snuff) Garrett. The tunes range from "Born Free" and "Lara's Theme" to "This Guy's in Love With You." All tunes are melodic, lush instrumentals. Bound to appeal to everybody.

POP

**DOUGLAS FIR**—
Hard Heartsingin'.
Quad QUS 5002 (S)

Douglas Fir, a talented quartet from Oregon, should quickly be attracting much attention on a national basis. They have a smooth pop rock blend and sound, and offer much here for programmers. Especially notable in the album are "Hard Heartsingin'," "Smokey Joe's," "Early in the Morning Rain" and "Coming Back Home." A good bet for the sales chart here.

POP

**COLOSSEUM**
Daughter of Time.
Dunhill DSX 50101 (S)

Colosseum's latest album is its best as this British jazz-rock group follows strength with strength. "The Time Machine," recorded live is among the standouts as this extended cut shows off drummer Jon Hiseman, while saxophonist Dick Heckstall-Smith flashes throughout.

POP

**FANNY ADAMS**—
Kapp KS 3644 (S)

Kapp Records appears to have a big one here: a new group with strong blues feel. Heavy underground appeal is promised by all cuts as this quartet allows itself free rein, ranging from the 4:08 "Yesterday Was Today" to the 9:48 "Sitting on Top of the Room." "Ain't No Loving Left" is a winner.

POP

**CAROL HALL**—
If I Be Your Lady.
Elektra EKS 74078 (S)

Elektra introduces Carol Hall, a good new singer with a strong folk flavor and her debut LP is filled with 13 original items that should garner much airplay attention. The standouts are "It's Been a Long Time Comin'," "Ain't Love Easy," "Baby, If We Had the Time" and the title song "If I Be Your Lady." Miss Hall should prove a winner the first time out.

POP

**FOURTH WAY**—
Werwolf.
Harvest ST 666 (S)

The enormous talents of electric violinist Michael White are aptly displayed during a live performance of the Fourth Way at the Montreaux 1970 Festival. Behind White are three more equally accomplished musicians who add finesse and quality to the performance. To capture an event, important to the field of contemporary avant garde music, is a necessity, so aptly executed with the advent of this LP.

COUNTRY

**GEORGE JONES WITH LOVE**—
Musicor MS 3194 (S)

This is typical George Jones product and that means high sales in the country market. The sides have true country flavor and are well recorded. The strong opener, "A Good Year for the Roses," is buttressed by such product as "I'll Follow You (Up to Our Cloud)," "Try" and "I Know."

COUNTRY

**LYNN ANDERSON'S GREATEST HITS, Vol. 1**—
Chart CHS 1040 (S)

Lynn Anderson, past and present, can't miss; her older recordings still continue to score. Here, fans will find "It Wasn't God Who Made Honky Tonk Angels," plus earlier hits such as "That's a No, No," "Ride, Ride, Ride," "No Another Time," and "Wave Bye, Bye to the Man." A cash register ringer.

COUNTRY

**WANDA JACKSON**—
I've Gotta Sing.
Capitol ST 669 (S)

"Break My Mind" is excellent; "Fancy Satin Pillows" and "Wonder Could I Live There Anymore" are both very good; "Bridge Over Troubled Water" is also excellent. Wanda Jackson's title tune is "I've Gotta Sing," but this whole LP is packed with power—sales power.

COUNTRY

**SLIM WHITMAN**—
Guess Who.
United Artists UAS 6783 (S)

It's difficult to pick the best tune in a Slim Whitman album they're all good. Personal nostalgia would point to his version of "Harbor Lights," but also very good are "Salina," "Snowbird," and "Stop and Think It Over." Title tune stands behind most of the other cuts. The four mentioned are especially recommended for airplay.

COUNTRY

**TEX RITTER**—
Green Green Valley.
Capitol ST 467 (S)

The Tex Ritter vocals are loaded with his particular brand of masculine charm and resonance, and some of the songs include narrations, which Tex does so well. "God Bless America Again," "Okie from Muskogee," "Detroit City" are examples of the cuts.

COUNTRY

**MAC CURTIS**—
Early in the Morning.
GRT GRT 20002 (S)

Curtis is a consistent rider of the country charts with its singles and albums, and this latest outing based on his recent hit "Early in the Morning," will bring him right back there. He turns in some fine country performances of pop hits of the past, such as "Maybelline," "Ain't That a Shame" and "Stagger Lee," and this should prove a much programmed LP.

COUNTRY

**BILLY MIZE**—You're Alright With Me
United Artists UAS 6781 (S)

"That's Why I Sing in a Honky Tonk," "Let's Get Together," and "I Forgot More Than You'll Ever Know" are the standout tunes on this package, but a novelty approach to "Beer Drinking, Honky Tonkin' Blues" could be "discovered" by country music stations and win considerable attention. Sidemen on the LP session include Jerry Reed, Harold Bradley, Jerry Smith, and Charlie McCoy.

CLASSICAL

**HAYDN: SYMPHONIES Nos. 95 & 96**—
Cleveland Orch. (Szell).
Columbia M 30366 (S)

The Szell touch, delicate and tasteful, is much on display here, on both sides. The No. 95, a dramatic piece, gets this combination of his talents. And it is in the No. 96 that Szell really excels, giving a powerful reading, breathtaking in its fastidiousness.

CLASSICAL

**TCHAIKOVSKY: SERENADE FOR STRINGS / CAPRICCIO ITALIEN**
USSR Symphony (Svetlanov).
Melodiya Angel SR 40150 (S)

Tchaikovsky's "Serenade for Strings," is an exquisite composition. So too, is his "Capriccio Italien." Both pieces are brought together here by Yevgeny Svetlanov conducting the USSR Symphony. Needless to say the album is a deeply melodious and thoroughly enjoyable experience.

# Billboard Album Reviews

FEBRUARY 13, 1971

SOUNDTRACK

**SOUNDTRACK—**
The Last Valley.
ABC/Dunhill OSX 50102 (S)

John Berry has devised an exciting score for "The Last Valley," film about Europe's Thirty Years War. The orchestra and chorus, under Barry's expert supervision, are so well delineated that soundtrack stands on its own as an important musical work.

COUNTRY

**JEFF HASKELL—**
Switched-on Buck.
Capitol ST 679 (S)

Call it electronic country, if you will, but this album will create enough stir and excitement to reap airplay and sales. All of the tunes were previous Buck Owens hits, including "Buckaroo," "It Takes People Like You," and "I've Got a Tiger by the Tail." The Moog Synthesizer rides again.

CLASSICAL

**JANACEK: SINFONIETTA/ LUTOSLAWSKI: CONCERTO POR ORCHESTRA—**Chicago Symphony (Ozawa).
Angel S 36045 (S)

Janacek's last orchestral work is very engaging under Ozawa's skillful baton. He gives the five movements a lyrical treatment, embellished by determination and enthusiasm. In the Lutoslawski piece, Ozawa uses his influences to advantage, making his knowledge the key.

INTERNATIONAL

**MANITAS DE PLATA—**
King of Flamenco.
Connoisseur Society CS 2024 (S)

Once more, the great Manitas De Plata triumphs on flamenco guitar to the cheers of his fans. The Gypsy from the Camargue, Manitas De Plata performs with the brilliance of idea and improvisation that has won him his name, which means "Hands of Silver." With singers Jose Reyes and his own son, Manero Ballardo, who has an amazing, gravel voice that's overwhelming, Manitas De Plata again brings his genius to light.

POP

**BRONCO**—Country Home.
Island SMAS 9300 (S)

This is Island Records (England) first release in the U.S. and it's a blockbuster. Bronco, a soft-rock group unearthed by Chris Blackwell, may bring the sound of Bread to mind but the group has enough going for itself to stand out. The sound is soft, gentle and sensitive but the impact is strong.

COUNTRY

**MEL TILLIS & BOB WILLS—**
In Person.
Kapp KS 3639 (S)

This is a gas. The combination of Mel Tillis' vocals and Bob Wills results in an album full of excitement and color. Songs include "Cotton Eyed Joe," "Home in San Antone," "Bubbles in My Beer" and others. Fine merchandise.

CLASSICAL

**WALTON: VIOLA, VIOLIN CONCERTOS—**Menuhin/New Philharmonia Orch. (Walton).
Angel S 36719 (S)

Menuhin's interpretation of Walton's two works here leaves little to be desired. Compassionate, expressive, and displaying a delicate texture, he shows brilliance throughout. And Walton's conducting puts both of his compositions in a class by themselves.

JAZZ

**HUBERT LAWS—**
Afro-Classic.
CTI CT 6006 (S)

Like the title says, this is flute player Laws doing some afro and some classical and some combinations of the two. An extended version of Taylor's "Fire and Bain" leads off the album, a piece of many shifting moods. "Love Story's" theme gets an outing and the rest is turned over to the pre long haired long hairs. Laws introduced electric flute on "Passacaglia in C Minor."

POP

**HUMBLEBUMS—**
Open Up the Door.
Liberty LST 7656 (S)

With almost any kind of a break, this act might be able to become an established contender for world honors; their music is quite expressive, poised, and has depth. Best cut here is "t Can't Stop Now," which definitely deserves airplay. "Harry" and "Shoeshine Boy" are also recommended for airplay.

CLASSICAL

**THE IRREVEBENT MUSIC OF ERIK SATIE—**
Ciccolini /Various Artists / Lamoureux Concerts Orch. (Ciccolini).
Angel S 36713 (S)

This could well be labeled the Satie era. In this album we are treated to a highly diversified selection of Satie stretching from the unconventional to the irreverent. All are, however, very enjoyable and very well recreated by pianist Aldo Ciccolini and the Lamoureux Concerts Orchestra.

LOW-PRICE CLASSICAL

**SHOSTAKOVICH: CONCERTOS Nos. 1 & 2/DANSES FANTASTIQUES—**
Shostakovich/French National Radio Orch. (Cluytens).
Seraphim 60161 (M)

This special low cost album of Shostakovich's, "Concertos Nos. 1 & 2" as well as his "Danses Fantastiques" is an exceptional buy at the price. Featuring the composer at the keyboards, there is a dimension to these works not ordinarily heard when recreated by other musicians. Here is Shostakovich at his best,

JAZZ

**HOUSTON PEBSON—**
Person to Parson.
Prestige PB 10003 (S)

"Goodness" was a strong album last time out for tenor saxist Person, along with "Truth" and this latest album continues the trend for hard blowing, direct, swinging jazz, that can also get so soulful ("Drown In My Own Tears"). Person has Virgil Jones on trumpet as the front line and the combination of Sonny Phillips' organ and Grant Green's guitar to back him.

COUNTRY

**KENNY VERNON—**
Nashville Union Station Depot.
Chart CHS 1038 (S)

"Nashville Union Station Depot" is one of those strangely appealing songs and one can never determine exactly why. "Lodi," "Polk Salad Annie," and "Country Music Circus" all smack of the same appeal. All have great airplay potential.

GREATEST HITS
Leonard Bernstein New York Philharmonic
Andre Kostelanetz Eugene Ormandy Philadelphia Orchestra
George Szell Cleveland Orchestra

CLASSICAL

**BOSSINI'S GBEATEST—**
Kostelanetz/New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy)/ Cleveland Orch. (Szell).
Columbia M 30305 (S)

Another in Columbia's collection of Greatest Hits Albums, this entry will follow the same successful sales pattern as the earlier releases. Along with the "William Tell Overture" there are performances of the Overture to "La Gazza Ladra," and selections from "The Barber of Seville."

LOW-PRICE CLASSICAL

**MENDELSSONN: VIOLIN CONCERT/MOZART: CONCERTO No. 4—**Heifetz/Royal Philharmonic (Beecham).
Seraphim 60162 (M)

Assuredly this is a bargain at the price. The name power is potent: Heifetz and Sir Thomas Beecham conducting the Royal Philharmonic in Mendelssohn's "Concerto in E Minor" and Mozart's "Concerto No. 4 in D." It is mono, and a great disk.

RELIGIOUS

**RALPH CARMICHAEL—**
Our Pront Porch.
Light LS 5560-LP (S)

Here is an innovative album produced in the "now" format designed to help inspire a religious renaissance among today's youth. Arranged and conducted by Ralph Carmichael, the "message" couched into the musical sounds of today, come over with a soft sell that make their point without losing the listener.

COUNTRY

**VABIOUS ABTISTS—**
Hee Haw, Vol. 2.
Capitol ST 670 (S)

Here's a grab bag of country glamour: the stars of TV's "Hee Haw" show deliver a lively potpourri. Buck Owens and the Buckaroos, Buddy Alan and Don Bich, Susan Raye, Boy Clark and the Hagers put together a well-balanced package of entertainment.

CLASSICAL

**HANDEL: CORONATION ANTNEMS—**Ambrosian Singers/ Menuhin Festival Orch. (Menuhin).
Angel S 36741 (S)

This album of a work that was composed on death of King George II in 1927 fills a gap in 1971 on the domestic recording scene. It is a continuation of Yehudi Menuhin's association as conductor with his Festival orchestra and Ambrosian Singers. An album full of rich scoring and intelligent expansion of the given themes.

CLASSICAL

**BARTOK: SUITE POR TWO PIANOS, Op. 40/14 PIECES FROM "MIKBOKOSMOS"—**
Bichard & John Contiguglia.
Connoisseur Society CS 2033 (S)

The Contiguglia Bros.—Bichard & John's piano artistry has a style, a quality of perfection about it that demands to be noticed. In this album of the first recorded versions of Bartok's "Suite for Two-Pianos," and his "Fourteen Pieces drom Mikrokosmos," their expertise and unique styling make the compositions come alive.

GOSPEL

**BURL IVES—**
How Great Thou Art.
Word WST 8537 (S)

Burl Ives has the perfect voice quality for these beautiful gospel tunes and his fans and followers should quickly want to add these to their collection. His whispered treatment of the title tune is a gem, as are his performances of "Will the Circle be Unbroken," "Since Jesus Came into My Heart" and "Beyond the Sunset."

# Album Reviews

## SPECIAL MERIT PICKS

### POPULAR

**JOY OF COOKING**—Capitol ST 661 (S)

This is the debut album of a little group that has been making waves on the West Coast for some time. Couched in a blues/folk/rock format, it is a pretty little album that lends credence to this reviewer's belief that the group does have talent and a great potential for development.

**SILVERBIRD**—Capitol ST 650 (S)

Capitol Records has once again allowed a minority the right to speak, or sing, in this case with Silverbird, a group of seven American Indians with much vocal and musical talent. If there is anything exceptionally out of place in the LP, it is the overabundance of violins, but this hardly detracts and in some cases adds to the messages of which the group sings. There is a definite ancient flavor to the album, and the group's vocal prowess is outstanding.

**ANTHEM**—Buddah BDS 5071 (S)

This three man group has a good chance to make a name for itself in the specialized pop field, appealing to a youth audience with a somewhat adult-arranged band sound. The arranging is only half of the story, however, for the vocal harmony found on this LP is very well developed into simple, yet intricate and delicate tones. Among the best songs on the LP are "Queen," "You're Not So Mean," and "Misty Morns."

**PAUL SIEBEL**—Jack-Knife Gypsy. Elektra EKS 74081 (S)

Paul Siebel's got a fine voice, and all-stars like Russ Kunkel, Clarence White and Ralph Schuckett have gone on record to celebrate Siebel's soft wailings. But the rest is mostly classy imitative pop action that borrows in excess from Dylan without adding too much more. Special, though, it is the total musical effort and the contribution of Siebel on the title tune, "Prayer Song," "Chips Are Down" and "Jeremiah's Song."

**KATHY GREGORY**—Myself. Project 3 PR 4007 SD (S)

Kathy Gregory is a composer-singer who scores importantly on both counts. Her debut disk needs a heavy promotional push but once it gets heard it will be remembered. The important cuts are "Spring In My Heart" and "A New Beginning." The LP was prepared with care by Enoch Light (producer) and Tony Mottola/Jeff Hest (associate producers).

**SNOW OF HANDS**—Formerly Anthrax. Elektra EKS 74084 (S)

The strength of this album lies in the instrumental segments, which feature Jack Jacobsen on organ, piano and keyboard bass. This three man group is talented and quite complementary to today's pop scene. Their renditions of "Moondance," "No Opportunity Necessary, No Experience Needed," and a combination of "May This Be Love" and "One Rainy Wish," offer just a taste of the musical prowess of the group. This is a well done, vocalized instrumental LP leaning heavily on the musical talents of three musicians.

**RYE**—The Beginning. Beverly Hills BHS 27 (S)

The lead song in this package, "The Beginning" has stirred up some noise in the singles market and marks an okay kickoff for this pleasant-sounding rock group. George Schwimmer's lead vocals are an important asset as are his song compositions.

### ALBUM REVIEWS

**BB SPOTLIGHT**

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

**SPECIAL MERIT**

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

**FOUR STARS**

★★★★ Albums with sales potential within their category of music and possible chart items.

### GOSPEL

**COY COOK & THE SENATORS**—Movin' Up. Mark Five MV 4560 (S)

With fever and with fire, and yet with old-fashioned melodic harmony, Coy Cook & the Senators stage a rather enjoyable LP. "Sheltered in the Arms of God" is perhaps the best cut, but "Daddy Sang Bass" also is quite good.

### COUNTRY

**OTIS WILLIAMS & THE MIDNIGHT COWBOYS**—Stop STLP 1022 (S)

Otis Williams is a black country singer who has set his sights on Charley Pride's star, and he just might be on his way with his first LP for the Scepter-distributed Stop label. With his Midnight Cowboys out of Cincinnati, Williams, who had a hit with "Hearts Made of Stone," seems to have the necessary talent and style to put "I Wanna Go Country," "Mule Skinner Blues" and "For the Good Times on the Charts.

### CLASSICAL

**TANEYEV: MUSIC FOR CHORUS**—USSR Russian Chorus (Yurlov). Melodiya/Angel SR 40151 (S)

It's been said that Taneyev's compositions are like good poetry which should be read and re-read. This observation holds good for this album of music chorus. Conducted by Alexander Yurlov, the USSR Russian Chorus applies a deeply romantic and emotional touch to such Taneyev pieces as "Evening," "Serenade," "Venetian Nights," and "Look, What Darkness."

**GRIEG: PIANO MUSIC Vol. II** — Isabel Mourao. Vox SVBX 5458 (S)

The first unified collection of Grieg piano music is offered in two Vox Records three-LP boxes. Isabel Mourao is superb as the soloist in these two volumes, each of which is packed with individual riches. Combined, however, these boxes offer a collection of Grieg's music for solo piano, showing a side of that composer not previously appreciated.

**A CHORAL TAPESTRY, Vol. 2**—Ambrosian Singers (McCarthy). Avant Garde AVS 129 (S)

The Ambrosian Singers, John McCarthy director, have a fine two-volume offering of 16th and 17th century choral works on Avant Garde. Volume I (AVS 128) includes works of Byrd, Handel, Carissimi, Pitoni, Palestrina, Clement, Hassler, Farrant, Sermisy, Di Lasso, Scancello and Monteverdi, many of whom also are represented in Volume 2, as are Praetorius, De Victoria, Des Pres, Vecchi, Banchieri, and Morley.

**GESUALDO: MADRIGALS & SACRED SONGS** — Capella Vocale, Hamburg (Behrmann). Candide CE 31036 (S)

The Cappella Vocale Hamburg, under the direction of Martin Behrmann, sing the compositions of Gesualdo di Venosa, 16th century musician and innovator. Harmonies abound in this collection of 15 madrigals, 2 motets and 2 responsories that turn from strict church modes to the romantic where the voice and its musical interpretations prevail. The artful harmonies are velvet on the ears.

### LOW PRICE CLASSICAL

**BEETHOVEN: SYMPHONY No. 9**—Various Artists/Bayreuth Festival (Furtwaengler). Seraphim IB 6068 (M)

Some excellent singing voices by such prominent names as Elizabeth Schwarzkopf make this an outstanding two-LP reissue. Of course, too, Furtwaengler's conducting gives it the vitality and beauty this work deserves. The choral effort is fine all around, as well.

**SCHUBERT: STRING QUINTET** — Casals/Various Artists. Turnabout TV-S 34407 (S)

Casal's fine hand gives this fine quintet just the proper impetus for a recording that is extremely fine listening. Szabo's second cello is an elegant accompaniment, and the rest of the group shows skillfully throughout. The coda at the end is highly effective.

### JAZZ

**BENNY GOODMAN TODAY**—London Phase 4 SPB 21 (S)

The King can still swing and on this two album set, recorded before an audience in Stockholm, he indulges in some worthy nostalgia by including "Don't Be That Way," "Sing Sing Sing," "Poor Butterfly," "Big John Special" and others from that era. There is updating, of course, particularly from the soloists, who despite a photo booklet and essay being included in this set, are never named. It is actually an Anglo-American group that BG took to Europe last year.

### RELIGIOUS

**RALPH CARMICHAEL**—The Piano . . . I Remember, Vol. 2. Light LS 5524-LP (S)

The steadfast religious music stations around the nation will really appreciate this album—as will all of the devotees of Ralph Carmichael who has become almost a legend in the field of religious music. This LP features piano instrumentals such as "When the Roll Is Called Up Yonder," "Bringing in the Sheaves," and others, mostly in the form of medleys.

**BILL COLE**—Right Now. Light LS 5545-LP (S)

Bill Cole in beautiful voice, excels on "He's Everything to Me." And, out of an album heavily-laden with Ralph Carmichael songs, Cole also has a very pleasant version of "A Quiet Place." Cole, a record producer, is backed by the Ralph Carmichael Strings.

### LOW PRICE FOLK

**CLANCY BROTHERS & TOMMY MAKEM**—Green in the Green. Harmony H 30408 (S)

This budget LP contains some of the most rousing favorites that Makem and the Clancys have in their abundant repertoire. Whether one likes the traditional sound of "Moonshiner," the sophisticated adaptations of "Whistling Gypsy," and "Johnny I Hardly Knew Ye," or the comment of "The West's Awake," the variety and talent of the boys shine.

## ★★★★ 4 STAR ★★★★

### POPULAR ★★★★

**AUSTIN GRAVELDING** — Self Made Man. GWP 2022 (S)

**GAME**—Faithful Virtue FVS 2003 (S)

**RALPH CARMICHAEL** — My Little World. Light LS 5555-LP (S)

### COUNTRY ★★★★

**THE BEST OF BOB WILLS**—Kapp KS 3641 (S)

### CLASSICAL ★★★★

**CHOPIN: SONATAS Nos. 2 & 3**—Antonio Barbosa. Connoisseur Society CS 2026 (S)

**FOSS: GEOD**—Buffalo Philharmonic (Foss). Candide CE 31042 (S)

### LOW PRICE CLASSICAL ★★★★

**OVERTURES** — BBC Symphony (Toscanini). Seraphim 60150 (M)

**BEETHOVEN: EMPEROR JOSEPH II CANTATA**—Steingruber / Poell / Vienna Symphony (Krauss). Turnabout TV 34399 (S)

**THE ART OF ALEXANDER KIPNIS, Album 3**—Seraphim 60163 (M)

**BENTZON: CHAMBER CONCERTO / SYMPHONIC VARIATIONS**—Bentzon / Royal Danish Orch. (Semkow). Turnabout TV 34374 (S)

### RELIGIOUS ★★★★

**JOHN McCARTHY & THE AMBROSIAN SINGERS**—Jesus. Avant Garde AVS 130 (S)

**CROSSCURRENT COMMUNITY**—Let the Cosmos Ring. Avant Garde AVS 131 (S)

### GOSPEL ★★★★

**SINGING HEMPHILLS** — Old Brush Arbor Days. Canaan CAS 9687 (S)

**THURLOW SPURR & THE SPURRLOWS**—The Original Splendour Production. Word WST 8535-LP (S)

**THE TALLEYS PRESENT VENTURES IN VARIETY**—Word WST 8531-LP (S)

**LEWIS FAMILY** — Lewis Country. Canaan CAS 9690 (S)

**TRUITT FORD**—Word WST 8525-LP (S)

**CLARE FISHER**—Love Is Splendor. Light LS 5544-LP (S)

**VONDA VAN DYKE**—New Kind of Happiness. Word WST 8519-LP (S)

**More Album Reviews on See Pages 43 & 44**

## Billboard BEST SELLING Jazz LP's

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|---|---|---|---|
| 1 | 1 | **TO BE CONTINUED**<br>Isaac Hayes, Enterprise ENS 1014 | 10 |
| 2 | 3 | **BITCHES BREW**<br>Miles Davis Columbia GP 26 | 41 |
| 3 | 2 | **MILES DAVIS AT FILLMORE**<br>Columbia G 30038 | 11 |
| 4 | 5 | **CHAPTER TWO**<br>Roberta Flack, Atlantic SD 1569 | 23 |
| 5 | 4 | **DON ELLIS AT FILLMORE**<br>Columbia G 30243 | 15 |
| 6 | 6 | **THE ISAAC HAYES MOVEMENT**<br>Enterprise ENS 1010 | 43 |
| 7 | 7 | **FREE SPEECH**<br>Eddie Harris, Atlantic SD 1573 | 6 |
| 8 | 10 | **THEM CHANGES**<br>Ramsey Lewis, Cadet LPS 844 | 16 |
| 9 | 11 | **INDIANOLA MISSISSIPPI SEEDS**<br>B.B. King, ABC ABCS 713 | 14 |
| 10 | 9 | **BRIDGE OVER TROUBLED WATER**<br>Paul Desmond, A&M SP 3032 | 13 |
| 11 | 8 | **BLACK DROPS**<br>Charles Earland, Prestige PR 7815 | 11 |
| 12 | — | **SUGAR**<br>Stanley Turrentine, CTI CTI 6005 | 1 |
| 13 | — | **STRAIGHT LIFE**<br>Freddie Hubbard, CTI CTI 6007 | 1 |
| 14 | 13 | **HOT BUTTERED SOUL**<br>Isaac Hayes, Enterprise ENS 1001 | 83 |
| 15 | — | **WES MONTGOMERY'S GREATEST HITS**<br>A&M SP 4247 | 42 |
| 16 | 15 | **GULA MATARI**<br>Quincy Jones, A&M SP 3030 | 27 |
| 17 | 18 | **THE BEST OF JOHN COLTRANE—HIS GREATEST YEARS**<br>Impulse AS 9200-2 | 13 |
| 18 | 19 | **STILLNESS**<br>Sergio Mendes & Brasil '66, A&M SP 4284 | 2 |
| 19 | 14 | **WE GOT TO LIVE TOGETHER**<br>Buddy Miles, Mercury SR 61313 | 6 |
| 20 | 20 | **THE STROKE OF GENIUS**<br>Charlie Byrd, Columbia C 30380 | 2 |

Billboard SPECIAL SURVEY For Week Ending 2/13/71

## NEC Charges AFM With Antitrust —Attacks Ban on the NEC Rider

• *Continued from page 26*

The complaint contends that the form B contract, exclusive use of which is mandated by the AFM, "comprises many illegalities, misrepresentations and frauds (upon its signatories) which must be subscribed to by the purchasers of music, if musical services are to be made available to them."

One of the 16 complaints to the form B contract is that "the 'Purchaser of Music' is denominated the 'Employer,' of the involved musical group; although he is not the employer in law or fact: that the orchestra leader is falsely denominated as the 'employee' of the Purchaser of the Music."

The complaint also states that the Purchaser of Music, according to the contract, should at all times have "complete supervision, direction and control over the services of the musicians on the engagement." The complaint contends that "The fact and truth are that the purchaser of music is never permitted to exercise such supervision, direction or control; that such Purchaser generally lacks the musical competence to control or direct an orchestra; that AFM rules and practice forbid nonmembers from being part of any orchestra, whether as sideman or leader; and that no leader-employer of any stature or experience would ever surrender control and direction of his own orchestra to a Purchaser of Music."

The complaint also contends that the NEC has been unlawfully interfered with "in its unique, lawful and useful operations, occupation, non-profit business or profession." There is also a reference to a "plan or scheme," in the complaint which is explained by the statement of the complaint as "the defendant regularly induces or coerces and improperly influences or persuades many booking agents, personal managers, sub-agents, purchasers of music, musical groups which are independent contractors, orchestra-leader-employers and others to boycott plaintiff and plaintiff's members, to refuse to do business with them and to bar plaintiff's members from access to musical services, unless plaintiff ceases to recommend and its members cease to use the NEC Ryder and unless plaintiff's members sign or become party to the unlawful, fraudulent, misrepresentative, unrealistic and onerous 'Form B' contract without riders, changes or modification . . ."

The NEC wants the court to forbid the AFM from authorizing or permitting any type of reprisal against any member or potential member of the NEC and that the court require the AFM to notify all AFM members whom were previously notified to reject the NEC Rider or to cancel a contract because of the NEC or similar rider, that the AFM also notify all AFM-licensed booking agents, all of the plaintiff's actual and potential members and all its own locals of the injunctions and the AFM's purpose and intent to comply with them.

The AFM has also been charged with "monopolizing the musical industry, restraining trade and hurdening commerce by its system of enforcing licenses for booking agents and similar businessmen." The complaint was filed by Godfrey P. Schmidt, NEC attorney.

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# New Retrospective Series

• *Continued from page 39*

Graffman, Nerine Barrett, John Browning, Alicia De Larrocha, Rudolf Serkin and Mischa Dichter; violinists Zino Francescatti and Paul Zukovsky, sopranos Shelia Armstrong, Martina Arroyo and Margaret Price, cellists Siegfried Palm and Lorne Munroe, and clarinetist Stanley Drucker.

The season also will include several baroque concertos as an introduction to a series on the concerto the following season, which will feature Mozart compositions.

# Ormandy on Two Opposing Sides

• *Continued from page 39*

better hear the recorded sound. Munves praised the orchestra's "new sound."

Another difference in the two versions is the coupling. Columbia uses Tchaikovsky's "Serenade for Strings." RCA, instead of sticking with Tchaikovsky, has Beethoven's "Wellington's Victory."

Munves summarized some of his plans for Red Seal. The current release, which features six albums by pianist Artur Rubinstein, who last month celebrated his 84th birthday, is a good example of using an artist or theme for the bulk of a release. Future months will see concentration on Arthur Fiedler & the Boston Pops, and operatic material.

He cited the value of recording "offbeat" material, while further promoting RCA's rich artist roster. Munves said classical producers and artists should have concepts at recording sessions, which is a pop approach. He called his new post a "challenge" in combining the wealth of the RCA catalog with new ideas.

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# International News Reports

## CBS Israel Issues Records U.S. Way

By AVNER ROSENBLUM

TEL AVIV — CBS Israel has made successful attempts recently with the U.S. system of releasing selected foreign records in limited editions to see what the market response is. The actual records are pressed in the local CBS factory and sleeves are imported, mainly from the U.K.

The limited editions were released in amounts of 250-300 copies and sold at the regular retail price ($5.10) in about 250 selected stores.

If the selected record showed strong sales within a short period, CBS issued the LP as a normal release at the same price.

The limited editions were mainly in the progressive and underground fields, with some jazz included. Simon Schmidt, managing director, CBS Israel, said: "We started this because we were not sure of the extent of interest in underground and progressive music and we wanted to test the market.

"We also took this step as a service to the more sophisticated record buyer who previously had to purchase the higher prices full import albums."

CBS Israel has released about 100 limited editions in the last 10 months and as a result, about 20 of them have been given normal album release, including product from Santana, Janis Joplin and Rare Earth.

Following CBS Israel's move, Litraton, which represents Philips, Polydor, MGM and A&M, has produced limited edition albums by Rare Bird, Jimi Hendrix, Cream, Black Sabbath, Blind Faith, George Mustaki and others. Also Symphonia Wholesale Ltd., which represents British Decca, has released limited editions that include John Mayall and the Moody Blues.

## EMI Rushing Suck Release

JOHANNESBURG — Following much publicity concerning the launching of new group Suck, plus the success of their live concerts, EMI (SA) is rush releasing the group's first album this month.

Clive Calder, chief of the company's pop division, said: "We flew the group up from Cape Town and completed the album in 13 hours recording time."

The group's act, which has caused comment, involves the whipping of a member of the group by another as an anti-violence protest, the smashing with an axe of effigy's of dictator's, and the smashing of their sound equipment.

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## British Decca Profit Drop Is Laid to U.S.

LONDON—A recent decline in their sales of records in the U.S. is one of the reasons given for a drop in British Decca's first half profits to March 31 by $218,000 to $3,888,000.

As a result, the interim report reveals, group profits for the year, also affected by heavy costs in the capital goods business, are expected to be lower than last year's $12,816,000.

Group turnover for the six-month period of $72,960,000 was up by nearly $12,000,000 on the comparable part of 1969.

Also noted is an increase in turnover and profits by the consumer goods side during the six months to September 1970.

Interim dividend is 12 percent, or 7¢, against 11⅔ percent.

## *EMI TO LAUNCH CREAM IN U.K.*

LONDON — EMI will launch Al Bennett's Cream label in the U.K. Through the deal, KPM acquires the publishing rights to Bennett's two publishing companies, Butter and Churn.

## U.K. 'Covers' 'Love Story'

LONDON — Nearly 20 covers in the U.K. alone have already been planned for "Theme From Love Story," title track from the Paramount film starring Ali McGraw and Ryan O'Neil which opens in the U.K., March 8.

Original version of the song by Francis Lai, composer of the "Love Story" score, is being released as a single on Paramount. Also out this month as singles are covers of the title by Baker Street Philharmonic (Pye), Mantovani (Decca), Henry Mancini (RCA) and Peter Nero (CBS).

To date, 11 other artists are understood to be recording the song as an album track while Pickwick is recording a cover of the entire score from the film. Paramount is releasing the original soundtrack LP, March 5, a month after the single.

Nearly 30 versions of the song have also been cut in the U.S.

## No Deal With Green on Turners

LOS ANGELES—Ike & Tina Turner's representatives here claim that Charles Green has made no personal management deal with the duo, as reported in Billboard's story from Cannes last week.

Ike & Tina Turner are currently playing dates in Europe.

## International Executive Turntable

**Robin Bonham Carter,** deputy managing director of Motorola Automotive Products (U.K., has left the company "to pursue opportunities I couldn't consider under the existing situation," he said. An American, **Dick Winsauer,** head of the international operation, will assume his responsibilities until a permanent replacement is found. **Richard Thomas** has joined RCA as pop product manager. Thomas was formerly field sales manager at Philips under **Hannington** and is the fifth Philips staffman to move to RCA in recent weeks.

Following the departure of Apple chief executive **Peter Brown** to join the **Robert Stigwood** Organization as president of the U.S. company, label manager **Jack Oliver** has also resigned. He is joining producer **Peter Asher** in Los Angeles as a partner in his Marylebone Productions. No replacement for **Oliver** has been named. . . . **Jon Chaplin** has joined EMI as deputy secretary. A former legal adviser and company secretary of Hoover, **Chaplin** joins EMI from the Industrial Reorganization Council where he was also secretary. Chairman of the IRC is **Sir Joseph Lockwood.** . . . **Gareth Harris** has joined Polydor as a general marketing assistant to **Tim Harrold,** marketing manager. **Harris** moves to Polydor from the W. H. Smith retail chain where he was part of the central disk buying group with particular responsibility for pop material.

Norsk Phonogram Oslo has rearranged its labels' responsibility and the record company has divided its foreign representation.

**Lars Lysell** will be responsible for all Philips, Vertigo and Fontana. **Rolf Usler** will deal solely with the CBS repertoire. **Michael Aas** takes care of the rest of the company's labels, which include Pye, Mercury, Uni, Island, and others. Local recordings will be handled by **Haakon Tveten,** Norsk Phonogram's managing director, for classics, and **Michael Aas** for pop. Previously, Lysell handled albums and Aas the singles. **Klas Burling** has left the Swedish Broadcasting Corp. to join the CBS-Cupol press staff in Sweden. . . . Sales director since 1966 of Ariola-Eurodisc music production, **Josef Bamberger** left the company at the end of 1970 to work as director of UFA, the music publishers. At UFA he will work in cooperation with fellow director **Rudolf Foerster.** . . .

## RCA to Bow Pop Label In U.K.; Concert for 3 Acts

LONDON—For the first time RCA will introduce in the U.K. a contemporary pop label, Neon, next month.

Neon will initially present three acts—Fair Weather, an existing RCA group, Brotherhood of Breath, a jazz-rock band, and Indian Summer.

Brotherhood of Breath is produced by Joe Boyd, with Roger Bain handling the Indian Summer recording.

The albums—there will also be occasional single releases—will retail at $5.74 and will be released on March 12, backed by an intensive promotion campaign.

Outside of press and advertising emphasis, RCA has taken the unusual step of staging a concert at the Imperial College, London, on Feb. 17 to present the acts to an invited audience. Included will be social secretaries from main U.K. universities and colleges.

Much of the promotion will also be aimed at the campuses, utilizing media with a direct appeal to the student population. Commented RCA's commercial manager, Olav Wyper: "The college circuit is playing an ever-increasing part in determining the direction of contemporary music. This is borne out by the difficulty some bands find in getting bookins during holiday periods. It's an obvious move, therefore, to try and direct the music and talent on Neon toward that market."

On Feb. 20 there will be a special Neon presentation made to the staff at the Washington County Durham, U.K., pressing plant, following a briefing for the sales force two days earlier. Initially, Neon will only be available in the U.K., but the series will be available throughout the world to RCA subsidiaries and licensees, many of which from Europe will be represented at product presentation before the concert.

## CBS-France Gets Expansion Rolling

PARIS—The first stage in the major CBS-France expansion program was realized Friday (29) with the opening of the firm's new stock and distribution plant at Asnieres, just north of Paris.

CBS-France president Jacques Souplet, in his inaugural address, announced the company already had architect's plans ready for a recording studio to be built on an adjacent site in this new industrial zone.

The firm, which is to use the Asnieres center as base for its parallel distribution outlet Distribution Phonogrammique Internationale (Epic) from next Sept. 1, eventually aims to group all CBS activities, including radio, TV, film, there perhaps within five years, Souplet said.

This would be a sequel to similar plans CBS has for the U.K.

The new 37,750 - square - foot plant, inaugurated by Asnieres Mayor Michel Maurice-Bokanowski, groups warehouse, stock, commercial, accounting, supply, tape mastering, duplication, and library, quality control and musical instrument services.

However, the executive, artistic and promotion services of the company will remain in the Paris headquarters at Rue Freycinet. Work on the new recording studio will start in 1972, Souplet said.

Among CBS-France artists present for the occasion were Jo Dassin, Manitas de Plata, Los Colchakis, Linda Thorsen and Guy Beart.

## Stigwood in Profit Growth —Plans 'Superstar' Staging

LONDON — After a disastrous public flotation last August, the Robert Stigwood Group has turned in a pre-tax profit of $1,572,000 for the 15 months ending Sept. 30, 1970. Taxation amounted to $743,600 and a final dividend of 12½ percent has been recommended

At the time of the offer for sale, when 75 percent of the company's issued shares were left with the underwriters, pre-tax profits for the year ending Sept. 30 were forecast at $1,248,000. In fact, the company turned in $1,267,000 for the period.

According to the RSG preliminary report, the group is continuing to expand and the board anticipates a continued growth in profits.

The report also reveals that Stigwood in conjunction with Universal Pictures plans to stage the Tim Rice-Andrew Lloyd Weber epic "Jesus Christ Superstar" on Broadway and subsequently in London and other major European cities.

In addition to the Group's film version of the BBC television series "Up Pompeii," to be released in March, another two film productions are planned, a sequel to "Till Death Us Do Part" and "Up the Chastity Belt."

## Shandar Label in France to Bow Jazz & Classical Line

PARIS—A new record label, Shandar, has been formed in France to release material by jazz & classical composers and musicians.

Heading the label is Chantal Darcy who previously worked for the Fondation Maeght art organization, which among other things sponsored several concerts in France by U.S. composer, pianist Cecil Taylor in 1969. Two of those concerts were recorded by producer Claude Jauvert and will be issued by Shandar in March or April. They will be the first Taylor albums issued in over two years.

First releases on Shandar are two albums by the late Albert Ayler—his last recordings—two albums by Sun Ra and one by Karlheinz Stockhausen, all issued this month.

Forthcoming releases are by composers Claude Ballif, Iannis Xenakis, and Americans John Cage and Lukas Foss.

Miss Darcy arranged a three-year distribution deal with RCA, which will handle the product in 47 countries. Plans are to make four album releases a month, with a retail price of 28 francs ($5.60). Working with Miss Darcy in administering the label is Marcel Romanet, who had worked with the French Barclay group for 10 years.

## Polydor to Bow Roulette in U.K.

LONDON—Polydor U.K. will launch U.S. Roulette label beginning in March. The deal is for three years.

Pickwick was previously handled in the U.K. by Major Minor.

## *EMI WILL CUT S. AFRICA SHOW*

JOHANNESBURG—EMI (SA) will record African Consolidated Theaters presentation of the Louis Burke-Joan Brickhill production of the musical revue "All New Minstrel Scandals."

The deal was negotiated by Clive Calder, pop repertoire manager, Bill Frase, copyright manager and director of Ardmore and Beechwood (SA), and Jim Stodel, director of African/Consolidated Theaters.

# From The Music Capitals of the World

## JOHANNESBURG

The MIDEM representatives from South Africa were **Gordon Collins**, managing director of EMI (SA) and **Joe Nofal**, a director of EMI, as well as **Peter Gallo**, general manager of Gallo (Africa) and **John Edmond** of the Music Publishing Company of Africa who handles all the Gallo music publishing interests. Gallo and Edmond also spent a week in London to lease with Gallo's major agencies and attempt to place more recordings of local artists in overseas markets. . . . Rhodesia held its first open-air pop festival at Glamis Stadium, Salisbury, Jan. 24. The festival, headlined by **The Flame, Otis Waygood** and **Suck**, drew a crowd of 10,000. The Rhodesian concert was the conclusion of a highly successful South African tour by The Flame which had been promoted by local impresario **Ralph Simon.**

Local heavy group **Freedom's Children** has recorded one side of their new album live at the Out of Town Club, near Johannesburg, to be released in March. . . . **Billy J. Kramer** has returned to the Wedgwood Room for a further cabaret stint after a spell in Durham. . . . According to Gideon Roos, chief of the South African Music Rights Organisation, foreign royalties for South African songs more than doubled during the 12-month period ending June 1970. He said foreign performing fees from South African musical compositions earned 64,000 Rand dollars during the period July 1969 to June 1970. It showed a marked increase on 24,000 Rand dollars earned during the period July 1968 to June 1969.

**PETER FELDMAN**

## PRAGUE

General manager of Panton Records and publishing, Mr. **Bohac** was appointed director of music department of Czech television. It is not yet known who will replace him in Panton. According to the decision of Ministry of Culture, the Panton Company, formerly owned by the Czechoslovak Composers' Guild, will probably become the property of Czech Music Foundation. . . . Both Supraphon and Panton are recording, some Polish pop singers on a non exclusive basis. Supraphon has released two singles by **Maryla Rodowicz** and rock group **Skaldowie**; Panton has released one single with **Maryla Rodowicz.** . . . "El Condor Pasa" in the Czech version by **Karel Gott** is leading Czechoslovak Hit Parade. Second is another Czech cover version of a U.S. Copyright, "Houston" by **Pavel Bobek.** Both records are released by Supraphon.

Although official data about record sales in Czechoslovakia for 1970 have not yet been made known, it is estimated that there was a general increase of sales, probably by more than 15 percent. According to Supraphon, this growth of sales applied not only to pop but also to classical music. . . . **Eva Pilarova** (Supraphon) with conductor **Josef Vobruba** flew to the international pop festival in Chile. Pilarova will enter the contest with the title "Caruso Sings On," written by **Karel Svoboda** and **Jiri Staidl.**

Country and folk music is developing in Czechoslovakia. Country oriented groups the **Rangers** and the **Greenhorns** are Panton's best selling artists. The Rangers' second LP was released in January. . . . In Slovakia, **Traditional Club Bratislava,** a dixieland jazz-oriented band, is producing a series of Slovak folk songs with dixieland arrangements. . . . In Ostrava (near the Polish frontier), the **Buccaneers** are scoring on television with their rock-adaptations of Moravian and Slovak folk songs. . . . Producer **Gene Deitch** is preparing a cartoon based on a song by **Pete Seeger.** The Czech version will be sung by **Waldemar Matuska.**

January saw an invasion of Czech artists to Denmark for concert dates and radio recordings. Among them were **Gustav Brom** orchestra, conductors **Vaclav Zahradaik** and **Josef Vobruba**, singer **Eva Pilarova,** jazz composer/conductor **Pavel Blatny** and the **Talich** and **Dvorak** string quartets. . . . Panton's singer **Vera Spinarova** with the group **Majestic** toured West Germany, two rock groups from Brno—**Synkopy 61** and **The Speakers**—are leaving for Austria. . . . **Nada Urbankova,** Supraphon singer and member of the Semafor Theater, was engaged for a comedy production by National Theater, Prague. It is infrequent that a pop artist is offered a part by the representative Czechoslovakia theater company.

**LUBOMIR DORUZKA**

## STOCKHOLM

**Dag Haggqvist,** Sonet general manager **Gunnar Bergstrom,** president and **Ove Hansson,** Sonet Publishing, attended the April publishing meeting in London before going to MIDEM. In London they were joined by **Rod Buckle** from Sonet's London office. . . . Author **Sam Charters,** former producer at Vanguard Records, New York, now lives in Sweden. Besides writing he will work as a producer for Sonet Grammofon AB. . . . **Jethro Tull** played to standing room and critical acclaim during his tour for Sonet Concertburau. . . . Sonet Grammofon AB has the rights to Arhoolie Records. Sonet plans to release 28 albums. . . . Local folk singer **Stefan Demert** (Sonet) has started his second album, produced by **Rune Ofwerman.** Demert has been the best album seller for the company in its 15-year history.

EMI is distributing the Famous label here, and has released albums by **Hate** and **Tear Gas.** . . . Danish group **Hair** (Columbia) toured Sweden. EMI released their first album, "Piece." . . . **Eric Burdon & War** (Liberty were in Sweden (Gothenburg and Stockholm) Jan. 24-26. . . . **Ike & Tina Turner** (Liberty) were expected in Sweden in February, but the tour was canceled. . . . Swedish singer **Shirley Ann,** who now lives in Hollywood, Calif., recorded a sin- during a visit to Germany. The song, "Yes, I've Got," was written by **Sandy Alexander** and was Sweden's entrant in the Japanese Song Festival recently. Philips has now released the song in Sweden, published by **Felix Stahl.** . . . Spark has released a single by U.K. actor **Keith Michell.** . . . Mallwax, a subcompany to Metronome, has signed Norwegian girl singer **Ingjerd Helen.** . . . Fontana signed singer **Ulf Svensson,** brother to **Lill-Babs Svensson** (Karusell), one of Sweden's biggest stage attractions. . . . CBS has released the double album "Miles Davis at Fillmore" in Sweden.

CBS has released two albums with **Victor Borge** following his Swedish TV show. . . . **Stefan Grossman** (Sonet) visited Sweden, Jan. 24-31, for shows in art gallaries in Stockholm and Lund, and a radio date. . . . South African group **Osibisa** will tour Sweden in April, according to the EMA agency in Stockholm. . . . Imudico has gained the publishing rights in Sweden and Finland for the U.K. hit "Grandad" with **Clive Dunn.** . . . The Folkparks managers, between Jan. 8-Feb. 9, are traveling over Sweden to sell artists for the summer season. . . . Sonora has released the three-album set of music from Swedish swing bands during 1935-1939.

In Billboard Jan. 16 issue, it was reported in the Stockholm news column that **Felix Stahl** had obtained release rights in Sweden and Finland for the **Dave Edmunds** recording of "I Hear You Knocking."' Grammofon AB Electra, Sweden, as Swedish representatives for Decca, they also have release rights to the MAM label—including the MAM recording by Edmunds of "I Hear You Knocking." **Felix Stahl** has the publishing rights of the song for Sweden and Finland. **KJELL E. GENBERG**

## BELGRADE

The first international film festival "Fest 71" opened with a screening of "Woodstock." Both performances were sold out three weeks in advance. On black market tickets reached five times the official price of two dollars. . . . **Phil Woods** jazz quartet appeared in concert Feb. 2. . . . A new discotheque, Zepelin opened Jan. 7, with 250 capacity and has a light show system. Zepelin's manager is planning also live guest appearances by local and international acts. . . . Among new releases by RTB label are **Bobby Bloom's** "Montego Bay" and **Bee Gees'** "Lonely days." Jugoton issued **Simon** and **Garfunkel's** "El Condor Pasa" and the first album by local girl singer **Tereza Kesovija.**

**BORJAN KOSTIC**

## AMSTERDAM

Barclay organist **Rhoda Schott,** who has a big following in Holland, made a New Year's trip during which she undertook various concert appearances. She also took part in the religious pop festival, "Palaver," at Utrech, earlier this month. . . . Russian conductor **Kyrill Kondrashin** visited Holland for a six-concert appearance with the Amsterdam Concertgebouw Orchestra. To tie in with the visit, CNR released a special promotion LP—featuring **Shostakovitch'** 5th Symphony—available at a reduced price. . . . CNR renewed the exclusive contract with the Dutch group, **Lowland Trio.** . . . **Saskia & Serge**—who received the Silver Harp Awards of Conamus last year—will represent Holland at the International Eurovision Song Contest in Dublin later this year. During the Dutch heats (Feb. 24). Saskia & Serge will sing six new compositions. The winning song will be selected by Dutch viewers. Saskia & Serge were chosen by a special committee of the Dutch Broadcasting Foundation (NOS), which was augmented by representatives from the music industry. . . . Jazzman **Willem Breuker** received the annual Dutch Jazz Award, the **Wesel Ilcken** Prize. . . . Dutch easy-listening pirate station Radio Capital recommenced broadcasting during the second half of this month. Their ship was stranded for half of November after a heavy storm had beached it at Noordwijk.

U.K.'s MAM Records (owned by **Tom Jones** and **Engelbert Humperdinck**) will release the Basart-owned Purple Eye production, "Send Me No More Letters," by **Linda Christine,** for the U.K. market. . . . U.K.'s group the **Strawbs** are touring Holland. . . . Dutch pop group **Shocking Blue** has taken on a fifth member—guitarist **Leo Van De Ketterij.** . . . **Corrie & De Rekels** has made Dutch pop history by its single recording, "Huilen Is Voor Jou Te Laat," remaining in the Dutch Top 40 for 40 consecutive weeks. . . . The publishers of Hitparade, the bi-weekly, Top 40 listing, has announced it has ceased publication early in January, to await the appearance of an official Dutch hit parade, prepared by CCGC, the Dutch Committee of Collective Gramophone Campaigns. Hitparade first appeared in 1965. . . . Radio Veronica is seeking official acknowledgement for its weekly top 40 list. The station has proposed that the various record companies co-operate in assisting with the running of an official accountancy office. . . . CBS-Artone is promoting **Barbra Streisand,** following the premiere of her movie, "On a Clear Day." Dutch TV plans to show two color shows of the singer-actress.

Pop group **Ferrari** has signed with CBS-Artone. . . . U.K. group **Argent** and Norwegian outfit **Titanic** did concerts in Holland as well as TV appearances. . . . French singer, **Danyel Gerard** visited Holland to promote his new album, "Atmosphere." . . . Pianist **Louis Van Dyke** received a gold disk (for more than 20,000 copies) for his fourth album, "Pavane." . . . Violinist **Pinchas Zukerman** undertook concerts in Rotterdam, The Hague and Amsterdam. . . . CBS' managing director **John Vis** reported more than 173,000 copies sold of the **Simon & Garfunkel** album, "Bridge Over Troubled Water," within the last 10 months. . . . The record trade and industry has started an investigation into the question about whether or not the traditional pattern of the classical Grand Galas can be changed. The last classical Grand Gala failed to come up to expectations (viewers density was only 10 percent). . . . **Rippen Pianos,** the only piano factory in Holland, has closed its factory at Hoogeveen. The firm stated that the general production require a slower development by the company. Production has climbed to the biggest in Western Europe in about 10 years. Rippen is now only using its factories at Ede, Holland, and Shannon, Ireland.

**Jeffrey Kruger** of Ember Rec-

(Continued on page 50)

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# Cap Canada Sampler Fulfills Content Rule

TORONTO — Capitol Canada has just released a specially packaged two record sampler collection of repertoire which fulfills the first year of the Canadian content regulations on local radio.

More than 20 artists are featured on the album, which was conceived by Capitol a&r director Paul White, and produced by Wayne Patton.

The jacket provides complete information on the degree of Canadian content of each selection.

White said that the sampler was a combined project of the a&r and advertising and promotion departments.

"Capitol Canada has become a leader in the drive to put Canadian talent out in front on the world music scene," said Capitol executive vice present and general manager Arnold Gosewich. "We felt we should do our part to assist radio stations in Canada which are looking for good Canadian music to play."

The album will not be made available to the public.

Artists featured on the sampler include Anne Murray, Pierre LaLonde, Edward Bear, Tommy Graham, Mother Tucker's Yellow Duck, Gene MacLellan, and the band.

# September Co. Set in Canada

TORONTO—Greg Hambleton and Marty McGinnis have formed a new production company, September Productions Ltd. Hambleton, an independent producer whose recent hits on his own Tuesday label have included Steel River's "Ten Pound Note" and "I Believe in Sunshine" by Madrigal, will produce all September releases while McGinnis will handle distribution agreements and supervise licenses.

"We already have our first single," Hambleton said, "and a second one is scheduled for Feb. 8. We also plan albums with both acts."

McGinnis, whose background includes a stint with the Albert Grossman office in New York, is negotiating a distribution deal for the first production.

Both Hambleton and McGinnis will maintain their outside interests. Hambleton will operate his publishing companies as well as record product for his Tuesday label, which will continue to be distributed by Quality. McGinnis is expanding his operations as a contract negotiator and is setting up a consulting management company for music oriented business.

# Hamilton to Cut Canadian Tunes

TORONTO — RCA's George Hamilton IV arrives here next week to cut his third album of Canadian songs. Brian Aherne, producer of Anne Murray's "Snow Bird," will be music director for the sessions, which will take place at RCA's 16-track studios here. Close to 40 songs were submitted to Hamilton for the album, which will feature all Canadian compositions.

RCA's national promotion director, Ed Preston, said that Hamilton's two previous Canadian albums were the biggest shot in the arm for local songwriters in many years. RCA will mount an extensive promotion push behind the album, which will be released internationally. While here, Hamilton will also tape a guest appearance on the CBC's "Tommy Hunter Show."

# Gamma for Bigger Mart

MONTREAL — Gamma Records, the Montreal-based label which launched many fine French Canadian acts such as Robert Charlebois, is making a bid to establish itself in the English-speaking market.

Gamma has already achieved some national success with the Antbony Green and Barry Stagg single, "To Love Means to Be Free."

Gamma has also just issued a single by Country Fair, "Shelter in the Sky."

Another new signing is Ellie, whose "Eternal Circle" has gained strong initial reaction.

Gamma president, Daniel Lazare, said that the label is bidding to gain a foothold in the national English Canadian scene. The label is distributed nationally by London.

# GRT Takes Cut From 'Happy' LP

EDMONTON—GRT has decided to pull a single from the heavy-selling "Make Someone Happy" album by Tommy Banks and Judy Singh. The LP, produced in Edmonton by Century Two Productions' Keitb James, gained heavy airplay in the West and in Southern Ontario. The titles are "Chelsea Morning" and "It's Gonna Be Better."

# Rios to Canada To Push Single

TORONTO — Hispavox recording artist Miguel Rios flew into Canada last week for a brief promotional tour pushing his new single, "Like an Eagle." He was accompanied by A&M's national promotion director, Liam Mullan, on the tour, which took in Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Hamilton and Montreal.

Rios returned to Los Angeles after the tour. He will shortly fly to the U.K. and Australia for TV appearances.

# CRMA CHANGES NAME TO INCLUDE ALL RECORDING

TORONTO—Bert Betts, executive secretary of the Canadian Record Manufacturers' Association, has announced the changing of the association's name to Canadian Recording Manufacturers' Association.

In making the announcement Betts said: "It was unanimously agreed that 'recording' would better embrace the advancement of prerecorded tapes and other contrivances by means of which sounds may be mechanically performed or delivered as vehicles for the reproduction of literary, dramatic or musical works."

The CRMA's membership includes record companies such as Capitol and RCA. It does not include the independent producers and companies.

# From The Music Capitals of the World

• Continued from page 49

ords has signed contracts with Negram/Delta's managing director **Hans I. Kellerman** and label manager **Hans Officier**, regarding distribution and representation in Holland. . . . Negram has decided, from this month onwards, to issue all its home-produced material by **Tee-Set, George Baker Selection, After Tea and Dizzy Man's Band** on record and cassette, undertaken in co-operation with Ampex. . . . **Dennis Kaplan** and **Mickey Eichner** visited Amsterdam recently and signed a three-year contract with Negram's managing director, for exclusive representation of its new Jubilee group, including the Josie, Jubilee and Euphoria labels. . . . Pop group, the **Cats**, has planned an Indonesian tour early in March. Dutch VARA-TV will accompany the group on its tour. The Cats signed a new, long-term contract with Bovema/EMI. . . . **Deep Purple** visited Holland for a color TV show. . . . **Ike & Tina Turner** for a special TV-concert in Holland, Feb. 11. . . . U. K. group, **McGuinness Flint,** did a local TROS-TV program, Jan. 20. . . .

Jazz pianist **Cbick Corea** and his group Circle played two concerts in The Hague and Amsterdam. . . . **Joy of Cooking** (Capitol) will do a concert in Amsterdam (Feb. 5), as part of its European tour. . . . Bovema has signed a licensing agreement with **Ed Barsky's A&R** label. LP's scheduled for release include those by **John Blair** and **Keith Textor.** . . . The company also signed the Dutch **Ted Easton Jazz Band.** . . . **Eric Burdon's War** will appear in the Amsterdam Concertgebouw, Feb. 19. . . . Phonogram has organized the annual New Talent Contest at Warmond, which started Jan. 22. . . . Mojo Productions—organizers of the Rotterdam Pop Festival—presented the Atlantic show in various Dutch cities early January, with concerts by **Iron Butterfly** and **Yes.** . . . Phonogram released a special package of Island albums, mid-January, with material from **Alan Bown, John & Beverley Martyn, Amazing Blondel, E.LP. If** and **Free.** . . . Prices of records—singles and albums—have been increased by about 10 percent, since Jan. 1.
**BAS HAGEMAN**

## LONDON

LONDON—**Lennie Hodes,** the former manager of **Dick James'** U.S. office, now working from the office of U.S. publishers, **Fred Ahlert** has fixed up a U.K. representation deal with independent promotion man **Tony Mercer.** The operation here will be responsible for acquiring U.K. copyrights for the U.S. office. **Mercer** also acts as a link in the U.K. for U.S. label boss **Jerry Ross.** . . . RAK Records chief **Mickie Most,** the Noel Gay organization and Active Management have booked a seven-second advertising spot on London Weekend Television to promote the first RAK single by Australian act, **New World,** "Rose Garden." . . . President will launch the label under its own logo in Holland through Ariola. . . . Capitol has signed the **Fortunes** to a world wide recording deal and the group's first single for the label, "Rainy Day Feeling," produced by **Roger James Cooke,** will be released next week. . . . EMI has signed the **Grease Band** to a three-year deal for its Harvest label. In the U.S. the band will be released on **Denny Cordett's** Shelter label.

Reflection, the independent label headed by producer **Andrew Cameron Miller,** will launch a new label, Revival, for blues product. First releases include albums by **Fred McDowell** and **Joe Callicott. Cameron Miller** has fixed additional distribution for both labels through Pye as well as the Keith Prowse company.

Fiery Creations, the company which staged last year's Isle of Wight pop festival, was dissolved in the High Court last week. At an earlier hearing it was stated that the film rights of the festival was the company's main asset, but the court was told that this had come to nothing.

Musical directors **Aldred Van Straten** and **Sydney Simone,** who have been running their own company, have joined the London Management company. Their company thus becomes a subsidiary of LM with **Michael Grade, Billy Marsb** and **Michael Sullivan** joining the board. First project of the company is to promote a tour to be made by the Australian act, the **Mixtures.** . . . **John Marshall,** Tamla/Motown's international representative, currently working from new premises at Rathbone Place, is seeking outlets in Czechoslovakia, Yugoslavia, the Lebanon and Turkey.

Radio Luxembourg's Grand Prix for record producers will run for the third year, from Oct. 20-22. Although no changes in the selection process have been formally agreed, general manager of the London office, **Alan Keen,** is anxious to seek a name artist for the competition this year. **Dave Anthony,** a former disk jockey working in **Top Rank** ballroom suites, has joined Radio Luxembourg as replacement DJ for **Tony Prince.** . . . Promoter **Robert Paterson** has formed a film and TV production subsidiary to his International Entertainment company Sybille Film Productions.
**PHILIP PALMER**

## TOKYO

Fuji Television aired an hour-long "East Pakistan With Love" charity show on Jan. 23, giving attention to Japanese acts **the Spiders, the Tempters, K & Brunnen, Mike Maki, Bibari Maeda, Mickey Curtis, the Samurai, Terumasa Hino**

(Continued on page 51)

# Canada Executive Turntable

J. Marcel Charbonneau has been appointed national promotion director of Phonodisc Records. The label has been without a promotion head for some time. Phonodisc, which last year had the Motown, Vanguard and Chess labels, now handles Jubilee, Pye, Hickory and some smaller independents.

# Philips U.K., K&K Deal

LONDON — Philips, U.K. will now release product from Jerry Kasenetz and Jeff Katz's Super K company. The deal is for three years.

Super K product will be put out on the Philips label. The initial release in March will include material from Freddie and the Dreamers and Ohio Express. An old album by Bobby Bloom will be issued in April.

Super K also has the rights to the Octopus label in the U.S. and product from the label will also be available for Philips in the U.K.

Billboard

# HITS OF THE WORLD

## AUSTRALIA

(Courtesy Go-Sel)

| This Week | Last Week | |
|---|---|---|
| 1 | 1 | I THINK I LOVE YOU—Partridge Family (Bell) |
| 2 | 2 | MY SWEET LORD/ISN'T IT A PITY—George Harrison (Apple) |
| 3 | 3 | PUSHBIKE SONG—Mixtures (Fable) |
| 4 | 4 | SONG OF JOY—Miguel Rios (A&M) |
| 5 | 6 | FIRE AND RAIN—James Taylor (Warner Bros.) |
| 6 | 5 | LOOK WHAT THEY'VE DONE TO MY SONG, MA—New Seekers (Philips) |
| 7 | 7 | WE'VE ONLY JUST BEGUN—Carpenters (A&M) |
| 8 | 9 | ELEANOR RIGBY—Zoot (Columbia) |
| 9 | 10 | LOLA—Kinks (Astor) |
| 10 | 8 | YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP—Elvis Presley (RCA) |

## BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

(ONLY 40 POSITIONS BECAUSE OF POSTAL STRIKE)

| This Week | Last Week | |
|---|---|---|
| 1 | 1 | MY SWEET LORD—George Harrison (Apple)—Harrisongs (Harrison/Spector) |
| 2 | 3 | PUSHBIKE SONG—Mixtures (Polydor)—Leon Henry/Carlin (David MacKay) |
| 3 | 19 | STONED LOVE—Supremes (Tamla-Motown)—Jobete/Carlin (Frank Wilson) |
| 4 | 2 | GRANDAD—Clive Dunn (Columbia)—In Music (Ray Cameron/Clive Dunn) |
| 5 | 13 | NO MATTER WHAT Badfinger (Apple)—Apple (Mal) |
| 6 | 8 | AMAZING GRACE—Judy Collins (Elektra)—Harmony (Mark Abramson) |
| 7 | 4 | RIDE A WHITE SWAN—*T. Rex (Fly)—Essex Int'l (Tony Visconti) |
| 8 | 5 | APEMAN—Kinks (Pye)—Carlin (Raymond Douglas Davies) |
| 9 | 15 | RESURRECTION SHUFFLE—Ashton, Gardner & Dyke (Capitol)—Edwards Coletta (Tony Ashton) |
| 10 | 6 | I'LL BE THERE—Jackson Five (Tamla/Motown)—Jobete/Carlin (Hal Davis) |
| 11 | 12 | YOU'RE READY NOW—Frankie Valli (Philips)—KPM (Bob Crewe) |
| 12 | 20 | CANDIDA—Dawn (Bell) Carlin (Tokens/Appell) |
| 13 | 30 | YOUR SONG—Elton John (DJM)—DJM (Stephen James) |
| 14 | 14 | YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA)—Feldman |
| 15 | 9 | BLACK SKIN BLUE EYED BOYS—Equals (President)—Grant/Kassner (Eddy Grant) |
| 16 | 17 | WHEN I'M DEAD AND GONE—(L) McGuinness Flint (Capitol)—Feldmans (Glyn Johns) |
| 17 | 16 | SHE'S A LADY—Tom Jones (Decca)—Man (Gordon Mills) |
| 18 | 10 | CRACKLIN' ROSIE—Neil Diamond (Uni)—Ardmora & Beechwood (Tom Catalano) |
| 19 | 7 | I HEAR YOU KNOCKING—Dave Edmunds (Mam)—Francis Day (Dave Edmunds) |
| 20 | 11 | BLAME IT ON THE PONY EXPRESS—Johnny Johnson & His Bandwagon (Bell)—Mustard (Tony Macaulay) |
| 21 | 26 | IT'S THE SAME OLD STORY Weathermen (Charisma)—Screen Gems/Columbia (Jonathan King) |
| 22 | 12 | IT'S ONLY MAKE BELIEVE—Glen Campbell (Capitol)—Francis, Day & Hunter (Al DeLory) |
| 23 | 31 | SUNNY HONEY GIRL—Cliff Richard (Columbia)—Cookaway |
| 24 | 27 | HOME LOVIN' MAN—Andy Williams (CBS)—Schroeder/Mustard (Dick Glasser) |
| 25 | 28 | MAN FROM NAZARETH—John Paul Jones (Rak)—Feldman (Strawberry Productions) |
| 26 | 23 | LAS VEGAS—Tony Christie (MCA)—Intane (City Hall Production) |
| 27 | 21 | NOTHING RHYMED—Gilbert O'Sullivan (Mam)—Mam/April (Gordon Mills) |
| 28 | 29 | WE'VE ONLY JUST BEGUN—Carpenters (A&M)—(Rondor)—(Jack Dougherty) |
| 29 | 24 | MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein |
| 30 | 22 | RUPERT—Jackie Lee (Pye)—Welbeck (Len Beadle) |
| 31 | 34 | IT'S POSSIBLE—Perry Como (RCA)—Sunbury (Ernie Altschyler) |
| 32 | — | BABY JUMP—Mungo Jerry (Dawn)—Our Music (Barry Murray) |
| 33 | 33 | HEAVY MAKES YOU HAPPY—Bobby Bloom (Polydor)—United Artists (Jeff Barry) |
| 34 | — | TOMORROW NIGHT—Atomic Rooster (B&C)—Essex (Atomic Rooster) |
| 35 | 48 | IN MY CHAIR—Status Quo (063)—Valley (John Schroeder) |
| 36 | — | APACHE DROPOUT—Edgar Broughton Band (Harvest)—F.D.&H./Kama Sutra (Peter Jenner) |
| 37 | 25 | YOU GOT ME DANGLING ON A STRING—Chairmen of the Board (Invictus)—KPM (Holland-Dozier-Holland) |
| 38 | 32 | SNOWBIRD—Anne Murray (Capitol)—KPM (Brian Ahern) |
| 39 | 38 | COME ROUND HERE I'M THE ONE YOU NEED—S. Robinson (Tamla Motown) |
| 40 | — | INSIDE LOOKING OUT—Grand Funk Railroad (Capitol)—Salamina (Terry Knight) |

## ITALY

(Courtesy Discografia Internazionale)

*Denote local origin

| This Week | |
|---|---|
| 1 | VENT'ANNI—*Massimo Ranieri (CGD)—Arion |
| 2 | CAPRICCIO—*Gianni Morandi (RCA Italiana)—Mimo |
| 3 | UN FIUME AMARO—*Iva Zanicchi (Ri-Fi)—Carci |
| 4 | TUTT'AL PIU'—Patty Pravo (RCA Italiana)—Amici del Disco |
| 5 | IO E TE DA SOLI—*Mina (PDU)—PDU/Acqua Azzurra |
| 6 | UNA FERITA IN FONDO AL CUORE—*Mino Reitano (Durium)—Fiumara |
| 7 | PARANOIO—Black Sabbath (Vertigo)—Aromando |
| 8 | ANNA/EMOZIONI—*Lucio Battisti (Ricordi)—Acqua Azzurra—Acqua Azzurra |
| 9 | ADAGIO DI BENEDETTO MARCELLO—*Solisti Veneti (Curci Erato)—Curci |
| 10 | MA CHE MUSICA MAESTRO—*Raffaella Carra (RCA Italiana)—Amici del Disco |
| 11 | BLACK NIGHT—Deep Purple (Harvest)—Francis Day |
| 12 | L'APPUNTAMENTO—*Ornella Vanoni (Ariston)—Ariston |
| 13 | AH, L'AMORE CHE COS'E'—*Orietta Berti (Polydor)—Tevere/Esedra |
| 14 | GIRL I'VE GOT NEWS FOR YOU—Mardi Gras (Map City)—Fama |
| 15 | MY SWEET LORD—George Harrison (Apple)—Ritmi E Canzoni |
| 16 | LEI MI DARA' UN BAMBINO—*Camaleonti (CBS)—Melody |
| 17 | RAGGAE MAN—Bamboos of Jamaica (Durium M.E.)—Durium |
| 18 | MALATTIA D'AMORE—*Donatello (Ricordi)—Come Il Vento/Pegaso |
| 19 | NON E' LA PIOGGIA—*Claudio Villa (Cetra)—Arion/Usignolo |
| 20 | CHIRPY CHIRPY CHEEP CHEEP—*Lally Stott (Philips)—Alfiera |
| 21 | GYPSY—Uriah Heep (Philips)—Copyright Unassigned |
| 22 | ME AND MY LIFE—Tremeloes (CBS)—Bixio |
| 23 | SEE ME, FEEL ME—Who (Polydor)—Aromando |
| 24 | DOVE AVI—*Dik Dik (Ricordi)—Curci |
| 25 | AZZURRA—*Little Tony (Little Rec.)—Numero Uno/RCA |

## JAPAN

(Courtesy Music Labo Co., Ltd.)

*Denotes local origin

| This Week | |
|---|---|
| 1 | KYOTO BOJO—*Yuko Nagisa (Toshiba)—Taiyo/U.A. |
| 2 | AS THE YEARS GO BY—Mashmakhan (CBS/Sony)—April |
| 3 | DAREKASAN TO DAREKASAN—*Drifters (Toshiba)—Watanabe |
| 4 | NEVER MARRY A RAILROAD MAN—Shocking Blue (Polydor)—Aberbach |
| 5 | HASHIRE KOTARO—*Salty Sugar (Victor)—Nichion |
| 6 | BOKYO—*Shinichi Mori (Victor)—Watanabe |
| 7 | DAISHOBU—*Kiyoko Saizenji (Crown)—Crown |
| 8 | IKIGAI—*Saori Yuki Express)—All Staff |
| 9 | MANDOM—Jerry Wallace (Liberty)—Tokyo Ongaku |
| 10 | SHE SOLD ME MAGIC—Lou Christie (Columbia) |
| 11 | ONNA URANAI—*Yuji Minami & the Fullsails (Teichiku) |
| 12 | I THINK I LOVE YOU—Partridge Family (Bell)—Columbia Film/Shinko |
| 13 | ONNA NO IJI—*Sachiko Nishida (Grammophon)—Nichion |
| 14 | KYOTO NO KOI—*Yuko Nagisa (Toshiba)—Taiyo/U.A. |
| 15 | SHIRETOKO RYOJO—Tokiko Kato (Grammophon) |
| 16 | AI NO KIZUNA—*Ritsuko Abe (King)—Watanabe |
| 17 | LET IT BE—Beatles (Apple)—Folster |
| 18 | WAKARETA ATODE—*Naomi Chiaki (Columbia) |
| 19 | ONNA WA KOI NI IKITEYUKU *Keiko Fuji (RCA)—Nihon Geino |
| 20 | YOU DON'T HAVE TO SAY YOU LOVE ME—Elvis Presley (RCA) |

## MALAYSIA

(Courtesy Radio Malaysia)

*Denotes local origin

| This Year | Last Year | |
|---|---|---|
| 1 | 2 | CHERYL MOANA MARIE—*Frankie (Columbia) |
| 2 | 3 | I'LL BE THERE—Jackson 5 (Motown) |
| 3 | 5 | SAN BERNADINO—Christie (CBS) |
| 4 | 6 | OUR HOUSE—Crosby, Stills, Nash & Young (Atlantic) |
| 5 | 1 | IT DON'T MATTER TO ME—Bread (Elektra) |
| 6 | 8 | FIRE & RAIN—James Taylor (Warner Bros.) |
| 7 | 4 | SHARE THE LAND—Guess Who (RCA) |
| 8 | 9 | YOU CAN GET IT IF YOU REALLY WANT—Desmond Dekker (Trojan) |
| 9 | — | OUT IN THE COUNTRY—Three Dog Night (Dunhill) |
| 10 | — | I JUST DON'T KNOW WHAT TO DO WITH MYSELF—Gary Puckett & the Union Gap (Columbia) |

## POLAND

(Courtesy Fan Clubs Co-Ordination Council)

| This Week | Last Week | |
|---|---|---|
| 1 | 6 | KOROWOD II—*Marek Grechuta/Anawa |
| 2 | 1 | VOODOO CHILE—Jimi Hendrix (Track) |
| 3 | 9 | THE WITCH—Rattles (Decca) |
| 4 | 3 | I HEAR YOU KNOCKING—Dave Edmunds (MAM) |
| 5 | — | SENNE WEDROWKI—*Klan |
| 6 | 10 | BLACK MAGIC WOMAN—Santana (CBS) |
| 7 | — | EMIGRANT SONG—Led Zeppelin (Atlantic) |
| 8 | — | WHOLE LOTTA LOVE—C.C.S. (Rak) |
| 9 | 2 | CZLOWIEK JAM NIEWDZIEZNY—*Niemen Enigmatic |
| 10 | 4 | WOODSTOCK—Matthews Southern Comfort (Uni) |

## SINGAPORE

(Courtesy Rediffusion, Singapore)

| This Week | Last Week | |
|---|---|---|
| 1 | 5 | MY SWEET LORD—George Harrison (Apple) |
| 2 | 1 | I HEAR YOU KNOCKING—Dave Edmunds (Mam) |
| 3 | 4 | WHEN I'M DEAD AND GONE—McGuiness Flint (Capitol) |
| 4 | 2 | RIDE A WHITE SWAN—Tyrannosaurus Rex (Fly Bus) |
| 5 | 6 | ISN'T IT A PITY—George Harrison (Apple) |
| 6 | 3 | OUR HOUSE—Crosby, Stills, Nash & Young (Atlantic) |
| 7 | 8 | STONED LOVE—Supremes (Motown) |
| 8 | 10 | BLACK MAGIC WOMAN—Santana (CBS) |
| 9 | 7 | ME AND MY LIFE—Tremeloes (CBS) |
| 10 | 9 | SAN BERNADINO—Christie (CBS) |

## SOUTH AFRICA

(Courtesy Springbok Radio, EMI)

| This Week | |
|---|---|
| 1 | LOOK OUT HERE COMES TOMORROW—Dealians (Gallotone)—Laetrec, Gallo |
| 2 | I HEAR YOU KNOCKIN'—Dave Edmunds (Mam)—Francis, Day & Hunter, Gallo |
| 3 | LOOKY LOOKY—Giorgio (Gallotone)—MPA, Gallo |
| 4 | I THINK I LOVE YOU—Partridge Family (Stateside)—Laetrec, EMI |
| 5 | CRACKLIN' ROSIE—Neil Diamond (MCA)—Ardmore & Beechwood, Gallo |
| 6 | ZANZIBAR—Wanda Arletti (Nem) Belinda, Trutone |
| 7 | GYPSY WOMAN—Brian Hyland (MCA)—Essex, Gallo |
| 8 | SAN BERNADINO—Christie (CBS)—Christabel, Teal |
| 9 | WOODSTOCK—Matthews Southern Comfort (MCA)—Francis, Day & Hunter, Gallo |
| 10 | YOU CAN GET IT IF YOU REALLY WANT—Desmond Dekker (I)—Essex, Trutone |

## SPAIN

(Courtesy of El Musical)

*Denotes local origin

| This Week | Last Week | |
|---|---|---|
| 1 | 1 | TE QUIERO, TE QUIERO—*Nino Bravo (Fonogram)—Sagitario |
| 2 | 4 | CANDIDA—Dawn (Odeon)—Fontana |
| 3 | 2 | QUIERO ABRAZARTE TANTO—*Victor Manuel (Fonogram)—Fonogram |
| 4 | 6 | SAN ANTON—*Andres do Barro (RCA)—RCA |
| 5 | 3 | N'A VEIRINA DO MAR—*Maria Ostiz (Hispavox)—Hispavox |
| 6 | 10 | A LOS QUE HIRIO EL AMOR—*Pedro-Ruy Blas (Poplandia-RCA)—Symphaty |
| 7 | — | NEVER MARRY A RAILROAD MAN—Shocking Blue (Poplandia-RCA)—Symphaty |
| 8 | — | SONAR, BAILAR U CANTAR—*Los Pop Tops (Movieplay)—Symphaty |
| 9 | — | SHE'S COMING BACK—Allie Khan (Poplandia-RCA)—Symphaty |
| 10 | 5 | FIESTA—*Juan Manuel Serrat (Zafiro)—Zafiro |

## SWEDEN

(Courtesy Radio Sweden)

| This Week | Last Week | |
|---|---|---|
| 1 | 2 | CANDIDA—Dawn (Bell) |
| 2 | 1 | CRACKLIN' ROSIE—Neil Diamond (Uni)—Imedico |
| 3 | 3 | PENDULUM (LP)—Creedence Clearwater Revival (Liberty)—Palace |
| 4 | 8 | I HEAR YOU KNOCKING—Dave Edmunds' Rockpile (MCA)—Felix Stahl |
| 5 | 6 | ALL THINGS MUST PASS (LP)—George Harrison Apple)—Essex |
| 6 | 7 | C. C. S. (LP)—(Rak) |
| 7 | 4 | BRIDGE OVER TROUBLED WATER (LP)—Simon & Garfunkel (CBS)—Sonet |
| 8 | 5 | HEJ, GAMLE MAN—Bjorn Ulveaus & Benny Andersson (Polar)—Union Songs |
| 9 | — | SOLDIER BLUE—Buffy Sainte-Marie (Vanguard) |
| 10 | — | MY SWEET LORD—George Harrison (Apple)—Essex |

## SWITZERLAND

(Courtesy Radio Switzerland)

| This Week | Last Week | |
|---|---|---|
| 1 | 1 | MY SWEET LORD—George Harrison (Apple) |
| 2 | 2 | I HEAR YOU KNOCKING—Dave Edmunds' Rockpile (Mam) |
| 3 | 3 | SAN BERNADINO—Christie (CBS) |
| 4 | 4 | COMME J'AI TOJOURS ENVIE D'AIMER—Marc Hamilton (Carrare/Philips) |
| 5 | 7 | HIER IST EIN MENSCH—Peter Alexander (Ariola) |
| 6 | 6 | LITTLE QUEENIE—Rolling Stones (Decca) |
| 7 | 5 | OH WANN KOMMST DU? Daliah Lavi (Polydor) |
| 8 | 9 | APEMAN—Kinks (Pye) |
| 9 | 8 | BLACK NIGHT—Deep Parple (Harvest) |
| 10 | — | IMMIGRANT SONG—Led Zeppelin (Atlantic) |

# From The Music Capitals of the World

• Continued from page 50

**quintet, Koji Ishizaka** and others. . . . The Fourth New Folk Concert at Kosei-Nenkin Hall featuring CBS artists The Original Caste. CBS/Sony released the Original Caste's "Come Together" on Jan. 21 and cooperated with concert producers **Kyodo** in publicizing the event. Also on the bill: **Tokiko Kato, Mike Maki and Bibari, The Three, K and Brunnen, New Frontiers** and **Hiroshi Asada.** The Original Caste left Japan after a series of private concerts for the audience-supported membership groups, Onkyo and Minon, throughout Japan. . . . CBS/Sony released 10 different double-album sets of **George Szell conducting the Cleveland orchestra** and the **New York Philharmonic.** The two-LP packs retail at 3,000 yen ($8.33). A special recording, "George Szell Conducts the New York Philharmonic" is presented to those who buy three or more double-LP packs.

King Records and **Kyodo Kikaku** are participating in the concert tour planned for **Francis Lai** and his orchestra. Two Tokyo concerts, Feb. 28 and Mar. 5, and three out-of-town dates are set, plus possible recording dates. . . . Toshiba will release "For a Friend" by the **Bugaloos.** With an initial pressing of 20,000, Toshiba reports that a Bugaloo fan club begun last year now has 4,000 members despite the fact that the TV show featuring the group is not yet available in Japan. . . . Elton John's "Tumbleweed Connection" is being released through Toshiba on the DJM label. The LP—on Uni in the U.S.—is licensed directly from DJM in Japan under an agreement between DJM and Toshiba realized late last year. . . . Andre Previn will visit Japan in April for a concert tour. RCA's manager, planning section, **T. Yamamoto,** expects Previn's current album—"A Sea Symphony" (Vaughan Williams) priced at 2300 yen ($6.39)—to see action in the "easy listening" category.

Also from RCA in Japan is **"Feliciano** Guitar Golden Albums" priced at 1950 yen ($5.42), an instrumental album by **Jose Feliciano.** . . . Nippon Grammophon has acquired license rights to the Sire label via an agreement with Polydor of the U.S. Sire features new-rock artists. The first Sire product in Japan will be released in June this year. . . . Nippon Columbia released on their Denon label on Jan. 25 an "underground message song" by "Otoko to Onna to Iumono Wa" ("Man and Woman Usually Are . . .") by **Adam and Eve.** . . . RCA/Victor (of Japan), MGM Films, Sports Nippon newspapers and the Isetan Dept. Store are sponsoring a "Rock no Ohja" ("King of Rock") exhibition featuring **Elvis Presley.** The exhibition, Feb. 2-14, turns two floors of the Shinjuku (Tokyo) Isetan Dept. Store into a display gallery.

**MALCOLM DAVIS**

### TORONTO

New **Mashmakhan** single is "Children of the Sun," on Columbia. The side was cut at the recently completed Thundersculpture Studios in Toronto, with producer, **David Briggs.** . . . **Chuck Berry** extended his set by 30 minutes following overwhelming reaction at a concert at the University of Guelph. . . . **Beverly Glenn-Copeland,** with an album coming shortly on GRT, was featured with guitarist **Lenny Breau** at Toronto's Meat and Potatoes Club. . . . **Tom Northcott,** currently scoring with "I Think It's Gonna Rain Today," is now being managed exclusively through **Bruce Allen** Talent Promotion. . . . **Teegarden and Van-Winkle** in Montreal this week to tape segment of "Like Young" TV show, which is syndicated to 40 markets in the U.S. . . . Quality pushing a new single by **Fitzpatrick,** "We're All Singing the Same Song"—artist was formerly lead singer of **Nucleus.**

Chappell & Co. has signed a publishing agreement with Robert Andrew Productions Ltd., for the forthcoming production of "Spring Thaw" composed by **Robert Swerdlow.** The deal also covers the score of the successful musical, "Justine," and other Swerdlow works.

**Alice Cooper** drew a tremendous response at Fillmore Market appearance this weekend. . . . Quality has rushed out tape configurations on the Paramount soundtrack of "Love Story." . . . Quality has also acquired the Mega label with first release, "Help Me Through the Night" by **Sammi Smith.** . . . Capitol's **Pierre LaLonde** will receive two Gold Lead Awards on his own Montreal TV show, "Youth of Today." The awards are for "Caroline" and "Quand T'Auras Vingt Ans."

**RITCHIE YORK**

WAR IS COMING!

# Cassette, Cartridge Sales For 3-Mos 3.7% of Music

By **RICHARD ROBSEN**

LONDON—The U.K. tape industry has had something of a shock with the publication by the Department of Trade and Industry of the first official figures for prerecorded tape sales in the U.K.

According to the DTI, which monitors the movement of all consumer goods — cassette and cartridge sales in July, August and September of last year amounted to $720,000—only 3.7 percent of the total music market for the period.

The news came as a shock to the tape manufacturers. Most companies claim that tape sales currently represent at least 5 if not 7 percent of the market. Last November, EMI's tape manager Barry Green was saying cassettes and cartridges were accounting for 7 percent of EMI Records total turnover.

Said Green this week: "It's certainly very low. I estimate that EMI has probably something like 46 percent of the total U.K. tape market so I can only presume that other manufacturers must have done comparatively badly in the period.

"It's particularly disappointing in view of the tremendous effort everyone was putting into the tape market last year."

Bertie Eccles, market planning manager for Ampex, also found the figures depressing although he still maintained that cassette and cartridge sales are running at around 7 percent of the total market.

"It's a rotten period to look at," he continued. "I know we had a rather leanish period about that time but I would have thought the figures should have been a bit better. It would be interesting to get a picture for the whole year. A lot of tapes were sold immediately before Christmas."

The figures, based on wholesale movement only, are the first to be produced by the DTI for the tape market. Although it is unfair to pick out one quarter as being representative of the whole year, it would still appear the manufacturers have been somewhat over-optimistic about the growth of cassettes and cartridges during 1970.

It should also be remembered that the figures reflect sales by manufacturers and distributors to retail outlets so that the actual value of tapes that went over shop counters is probably even less.

Several manufacturers were running major trade promotions during the period in question and the DTI's report again underlines the tremendous struggle companies are having in getting the tape market off the ground in this country.

## Nets to CTV Format

• *Continued from page 18*

causes, effects and solutions of our waterways, and "The Fossil Story," dealing with earth-locked remains of huge creatures and tiny organisms that serve as clues to places where oil might be found.

## Motorola in Right Frame of Mind: EVR Over 16mm Film

• *Continued from page 18*

machines in key district offices being used by Equitable. Video Records will offer a club plan that will put EVR into 8,000 agencies.

"There will be one EVR program on selling insurance, but the plan offers two choices of titles from Video Records' library each month on culture, how-to, and so forth."

Motorola is in software, Singer said, because programming is the one thing that will put cartridge television into the market. Still another addition is rights to 34 titles from the Bureau of National Affairs and a program worked out with the American Program Bureau. The latter offers a player and 10 titles featuring such people as Abbie Hoffman and Ralph Nader for schools.

Q.
WHAT PERCENTAGE OF 8-TRACK PLAYERS ARE PURCHASED AS A GIFT?
A.
17% OF ALL 8-TRACK PLAYERS OWNED ARE OBTAINED AS GIFTS.

SOURCE: BILLBOARD PROFILE OF TAPE AND TAPE EQUIPMENT CONSUMERS

Over 125 pages containing thousands of facts about the Tape and Equipment Market. Available now.

For prices contact BILLBOARD CORPORATE RESEARCH
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# DuPont Bows High-Strength Film Base

WILMINGTON, Del. — The DuPont Co. has introduced a new extra-thin tensilized "Mylar" polyester film, engineered especially as a base for long-playing audio cassette magnetic tapes.

The high-strength film base, available in thicknesses of .24-mil and .30-mil, is designed to enable manufacturers to put more tape into a cassette thereby increasing playing and recording time.

According to Richard D. Griste, head of the tape substrates division of Du Pont's Film Dept., the tensilized tape base incorporates stress/strain properties that are at least 50 percent better than standard film.

He added, "Although we produce thin gauge standard films down to .15-mil thick, we do not recommend them for high stress applications such as cassette tape because of the greater tendency of standard film to be deformed during manufacturing, duplicating or actual use."

He continued, "Such deformation of audio tape base can result in distortion or loss of sound fidelity. Thus, for the buyer of cassettes, the new tensilized films can mean tapes that retain their original sound fidelity, and give a longer, useful tape life."

The .30-mil "Mylar" Type T base is designed for tape in C-90 cassettes, while the .24-mil base is geared for C-120 cassette tapes.

## Tape Happenings

• *Continued from page 16*

lege Point, N.Y., is reducing its prices on Brand 5 reel-to-reel tape: The reduction includes 7-inch reels of 1,200 feet of 1.5-mil actate, 5-inch reels of 600 feet of the same material, and 3-inch reels of 300 feet of .5-mil polyester. The minimum order is 100 units. . . . **BASF**, Bedford, Mass., has appointed two new representatives: **BEAMS**, Des Moines, Iowa, and **Firestone & Assoc.**, Fla. BEAMS covers Missouri, Iowa, Southern Illinois, Nebraska and Kansas. Firestone covers North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi and Tennessee. . . . **Eastern Specialties Corp.**, Mine Hill, N.J., has introduced an AM-FM multiplex cartridge tuner, model 772, which fits into 4 and 8-track players. . . . **Union Carbide**, which supplies raw materials to tape manufacturers through its Coatings Intermediates Division, expects business to rebound this year and increase accordingly. James Fryman, product development executive, feels tape producers again will enjoy a banner year.

## *APOLLON SELLS Q-8 TAPES*

TOKYO—Apollon Music Industrial Corp. of Japan has marketed channel cartridge musictapes in Japan under the name Dynamic Quad-8. Five different prerecorded musictapes went on sale Feb. (10) at Apollon's main retail locations throughout Japan. They retail at 3,000 Yen ($8.33) and can be played on 4-channel or 2-channel equipment.

Apollon has supplied Pioneer and Fujitsu with samples for use in demonstrations of 4-channel cartridge hardware at the Motor Show at the Harumi Showgrounds in Tokyo.

# TPI Develops a Training Cassette for Allied Chem.

NEW YORK—In an innovative approach to prerecorded cassette training, Tape Productions, Inc. (TPI) has developed an industrial training cassette for the Allied Chemical Corp. that is a creative collage of humor and music with an informative and educational business program woven into the fabric.

The cassette, commissioned by the Specialty Chemicals division of Allied, is designed to put the "mental down" time—the period most salesmen spend in their cars driving from one place to another—of the company's sales force to educational use.

The cassette, based on the quality, pace, variety and style of network radio of the 1930's and '40's, runs for about an hour, but, according to Jack Haskell of TPI, no segment runs for more than 10 minutes as most salesmen often have only about that much listening time between sales calls. "But," said Haskell, "even within a 10-minute segment, we avoid monotony by changing voices and using music or sound effects every minute or two."

Richard Ashley, vice president, sales for Specialty Chemicals said, "We wanted to make use of cassettes for sales communicating, but we knew it would be pointless to send out the kind of tapes many companies put together.

"Long dull harangues by executives not accustomed to recording certainly would not hold our salesmen's attention," he said. "And we knew we would have to provide them with programs they'd enjoy hearing and looking forward to getting every month."

In addition to the Allied Chemical project, TPI is developing similar business programs for other giant commercial and industrial complexes across the nation. The company is also working on the possibility of developing a similar line of cassettes to be marketed under its own label.

TPI is headed jointly by Jack Haskell and former NBC-TV producer/director, Alan Beaumont.

# Ampex Release Micro Catalog

NEW YORK—Ampex Stereo Tapes (AST) has released its largest single selection of micro cassettes since its introduction of the configuration in 1968. The 15 selections are the first from the Warner/Reprise catalog since the label's duplicating contract with AST was signed.

Artists featured include Frank Sinatra, Dean Martin, The Association, Peter, Paul and Mary, The Kinks, The Vogues, Jimi Hendrix, Joni Mitchell, Neil Young, The First Edition, James Taylor and Rod McKuen.

The large release from Warner/Reprise is in addition to AST's usual monthly release of micro cassette selections.

## New Recoton Lines

• *Continued from page 12*

Tied into the specially developed marketing and merchandising program for the company's new lines will be a new sales thrust on a number of recently released products including Recoton's "Wet Look" carry cases; budget priced carry cases in modish floral designs and solid colors; and a full line of blank-loaded 8-track and cassette tapes.

According to Peter Wish, Recoton's vice president in charge of marketing, the company's blank loaded cassette line is available in both medium-priced and premium quality product. Available playing times are 60, 90 and 120 minutes. As part of the firm's promotional campaign, the cassettes are available either singly or in three-pak, poly-bag rack displays designed for retail store traffic building.

The 8-track blanks are blister-packed, or shrink-wrapped, and are available in playing times of 35, 70 and 80 minutes. There is also a line of 4-track blanks.

### A Vertical House

Wish disclosed that the expansion campaign is designed to turn Recoton into a completely vertical accessory house, where dealer and distributor alike could find everything he needs under one roof.

The company, whose sales have climbed from $750,000 five years ago to an estimated $4 million this year, feels that to achieve its ultimate goal as an accessory one-stop, a lot depends on its relationship with its dealers and distributors. Wish observed that much of the firm's success has been due to the personalized manufacturer/distributor/dealer relationship, and stressed that Recoton will be paying much attention to the further development of this rapport in coming years.

# ITA Confab Is Set for May

NEW YORK—The International Tape Association (ITA) will hold its first industry-wide seminar at the Shoreham Hotel, Washington, D.C., on May 13, 14, and 15, 1971.

Approval for the three-day confab came at a Board meeting of the Association held here recently. The seminar is expected to deal with recent developments in, and problems of, the audio/video tape industry.

According to Oscar Kusisto, president, and chairman of the Board of ITA, the program will address itself to audio tape hardware, and audio/video tape software. Cartridge TV hardware will not be a part of the conference agenda, but space will be allocated to hardware manufacturers to display and demonstrate their wares.

Kusisto continued, "We feel that a meaningful seminar is necessary to assist in solidifying the industry and to clean up much of the misinformation that has already been disseminated."

The ITA executive added that the seminar will be open to anyone interested in acquiring a better knowledge of developments that are taking place in the industry.

The ITA has also scheduled a one-day meeting of its various subcommittees to be held in Chicago on Thursday (18). The meeting will span audio hardware, the definition of warranties ethics in advertising, and sales statistics.

Meanwhile the ITA Board of Directors has approved the membership of Time-Life Audio, Ponder & Best, ICI America and the Qatron Corp. The new members bring the list of ITA affiliates to 88 manufacturers in all areas of the tape industry.

## Muntz, DiscoTape Tie

• *Continued from page 12*

also an executive vice president, whose responsibility will encompass operations and personnel.

Phillips indicated he's also negotiating to purchase a year and one-half old Los Angeles tape company which is strong in accessories and bring that firm into the house.

"Any company doing under $2 million today has no business in the industry," Phillips said. "There is no profit margin left. The only way to work is on a volume basis."

Phillips speaks of building a company whose strength for tomorrow will lie in acquisitions.

# From the pen of Kris Kristofferson comes another top 10 smash, Bobby Bare's "Come Sundown"

73148

#7—Hot Country Singles—Billboard—Feb. 13
#17—Country Top 65—Cash Box—Feb. 6
#5—Country Singles Chort—Record World—Feb. 13

Published by: COMBINE MUSIC, 812 17th Avenue South, Nashville, Tenn. 37203

General and professional manager: Bob Beckham

Management: Key Talent, Inc.
1531 Demombruen
Nashville, Tennessee 37203
Bobby Bare—Recording exclusively on Mercury Records

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# Billboard HOT 100

For Week Ending
Feb. 13, 1971

★ STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.) ●

| THIS WEEK | LAST WEEK | TITLE | Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|---|---|---|---|---|
| ★ 1 | 2 | ONE BAD APPLE ● | 7 | Osmonds (Rick Hall), MGM 14193 |
| 2 | 1 | KNOCK THREE TIMES ● | 13 | Dawn (Tokens & Dave Appell), Bell 938 |
| ★ 3 | 5 | ROSE GARDEN ● | 12 | Lynn Anderson (Glenn Sutton), Columbia 4-45252 |
| ★ 4 | 6 | I HEAR YOU KNOCKING | 8 | Dave Edmunds (Dave Edmunds), MAM 3601 (London) |
| 5 | 4 | LONELY DAYS | 11 | Bee Gees (B.R.M. Gibb & R. Stigwood), Atco 6795 |
| 6 | 3 | MY SWEET LORD/ISN'T IT A PITY | 12 | George Harrison (George Harrison/Phil Spector), Apple 2995 |
| 7 | 7 | GROOVE ME ● | 17 | King Floyd (E. Walker), Chimneyville 435 (Cotillion) |
| 8 | 8 | YOUR SONG | 12 | Elton John (Gus Dudgeon), Uni 55265 |
| 9 | 10 | IF I WERE YOUR WOMAN | 12 | Gladys Knight & the Pips (Clay McMurray), Soul 35078 (Motown) |
| ★ 10 | 25 | MAMA'S PEARL | 3 | Jackson 5 (The Corporation), Motown 1177 |
| ★ 11 | 18 | IF YOU COULD READ MY MIND | 8 | Gordon Lightfoot (Lenny Waronker & Joe Wissert), Reprise 0974 |
| 12 | 12 | WATCHING SCOTTY GROW | 8 | Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50727 |
| 13 | 9 | ONE LESS BELL TO ANSWER ● | 17 | Fifth Dimension (Bones Howe), Bell 940 |
| ★ 14 | 15 | MR. BOJANGLES | 13 | Nitty Gritty Dirt Band (William E. McEuen), Liberty 56197 |
| ★ 15 | 44 | SWEET MARY | 8 | Wadsworth Mansion (Jim Calvert & Norman Marzano), Sussex 209 (Buddah) |
| 16 | 16 | REMEMBER ME | 8 | Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1176 |
| 17 | 11 | STONEY END | 16 | Barbra Streisand (Richard Perry), Columbia 4-45236 |
| 18 | 19 | AMAZING GRACE | 10 | Judy Collins (Mark Abramson), Elektra 45709 |
| 19 | 13 | IT'S IMPOSSIBLE | 14 | Perry Como (Ernie Altschuler), RCA 74-0387 |
| 20 | 20 | WE GOTTA GET YOU A WOMAN | 14 | Runt (Todd Rundgren), Ampex 31001 |
| ★ 21 | 30 | THEME FROM LOVE STORY | 5 | Henry Mancini, His Orch. & Chorus (Joe Reisman), RCA 47-9927 |
| 22 | 14 | LOVE THE ONE YOU'RE WITH | 10 | Stephen Stills (Stephen Stills & Bill Halverson), Atlantic 2778 |
| ★ 23 | 27 | AMOS MOSES | 16 | Jerry Reed (Chet Atkins), RCA Victor 47-9904 |
| ★ 24 | 32 | HAVE YOU EVER SEEN THE RAIN | 3 | Creedence Clearwater Revival (John Fogerty), Fantasy 655 |
| 25 | 22 | I THINK I LOVE YOU ● | 19 | Partridge Family (Starring Shirley Jones & Featuring David Cassidy) (Wes Farrell), Bell 910 |
| 26 | 17 | BORN TO WANDER | 10 | Rare Earth (Tom Baird), Rare Earth 5021 (Motown) |
| ★ 27 | 31 | (Do the) PUSH & PULL (Part I) | 9 | Rufus Thomas (Al Bell & Tom Nixon), Stax 0079 |
| 28 | 21 | I REALLY DON'T WANT TO KNOW/ THERE GOES MY EVERYTHING | 8 | Elvis Presley, RCA Victor 47-9960 |
| 29 | 29 | LET YOUR LOVE GO | 7 | Bread (David Gates Together With Griffin/Royer), Elektra 45711 |
| ★ 30 | 36 | PRECIOUS PRECIOUS | 11 | Jackie Moore (David Crawford), Atlantic 2681 |
| ★ 31 | 41 | TEMPTATION EYES | 8 | Grass Roots (Steve Barri), Dunhill 4263 |
| 32 | 33 | SOMEBODY'S WATCHING YOU | 10 | Little Sister (Sly Stone), Stone Flower 9001 (Atlantic) |
| 33 | 35 | 1900 YESTERDAY | 8 | Liz Damon's Orient Express (George J. D. Chun), White Whale 368 |
| 34 | 23 | IMMIGRANT SONG | 13 | Led Zeppelin (Jimmy Page), Atlantic 2777 |
| ★ 35 | 39 | DON'T LET THE GREEN GRASS FOOL YOU | 5 | Wilson Pickett (Staff), Atlantic 2791 |
| ★ 36 | 47 | JODY GOT YOUR GIRL AND GONE | 5 | Johnnie Taylor (Don Davis), Stax 0085 |
| ★ 37 | 63 | PROUD MARY | 3 | Ike & Tina Turner (Ike Turner), Liberty 56216 |
| 38 | 34 | GET UP GET INTO IT GET INVOLVED | 7 | James Brown (Brown, Byrd, Lenhoff), King 6347 |
| ★ 39 | 87 | FOR ALL WE KNOW | 2 | Carpenters (Jack Daugherty), A&M 1243 |
| 40 | 40 | YOUR TIME TO CRY | 9 | Joe Simon (John Richbourg & Joe Simon), Spring 108 (Polydor) |
| 41 | 42 | BURNING BRIDGES | 11 | Mike Curb Congregation (Perry Botkin, Jr.), MGM 14151 |
| ★ 42 | 61 | ME AND BOBBY McGEE | 3 | Janis Joplin (Paul Rothchild), Columbia 4-45314 |
| ★ 43 | 60 | SHE'S A LADY | 2 | Tom Jones (Gordon Mills), Parrot 40058 |
| ★ 44 | 57 | JUST SEVEN NUMBERS (Can Straighten Out My Life) | 4 | Four Tops (Frank Wilson), Motown 1175 |
| 45 | 45 | APEMAN | 7 | Kinks (Raymond Douglas Davies), Reprise 0979 |
| 46 | 46 | D.O.A. | 7 | Bloodrock (Terry Knight), Capitol 3009 |
| 47 | 49 | THEME FROM LOVE STORY | 3 | Francis Lai With His Orchestra (Tom Mack), Paramount 0064 |
| 48 | 48 | WHEN I'M DEAD AND GONE | 6 | McGuinness Flint (Glyn Johns), Capitol 3014 |
| ★ 49 | 58 | HELP ME MAKE IT THROUGH THE NIGHT | 5 | Sammi Smith (Jim Malloy), Mega 615-0015 (International Recotape Corp.) |
| 50 | 51 | I'M SO PROUD | 10 | Main Ingredient (Silvester, Simmons, McPherson), RCA 74-0401 |
| ★ 51 | 71 | JUST MY IMAGINATION (Running Away With Me) | 2 | Temptations (Norman Whitfield), Gordy 7105 (Motown) |
| 52 | 54 | HE CALLED ME BABY | 7 | Candi Staton (Rick Hall), Fame 1476 (Capitol) |
| 53 | 55 | GOD BLESS WHOEVER SENT YOU | 9 | Originals (Clay McMurray), Soul 35079 (Motown) |
| ★ 54 | 59 | FRESH AS A DAISY | 6 | Emitt Rhodes (Emitt Rhodes & Harvey Bruce), Dunhill 4267 |
| 55 | 43 | MOTHER | 6 | John Lennon/Plastic Ono Band (John & Yoko & Phil Spector), Apple 1827 |
| 56 | 56 | THIS LOVE IS REAL | 9 | Jackie Wilson (Paul Davis), Brunswick 55443 |
| ★ 57 | — | DOESN'T SOMEBODY WANT TO BE WANTED | 1 | Partridge Family (Wes Farrell), Bell 963 |
| ★ 58 | 70 | HANG ON TO YOUR LIFE | 3 | Guess Who (Jack Richardson for Nimbus 9), RCA 74-0414 |
| ★ 59 | — | CRIED LIKE A BABY | 1 | Bobby Sherman (Ward Sylvester), Metromedia 205 |
| 60 | 50 | BRIDGET THE MIDGET (The Queen of the Blues) | 9 | Ray Stevens (Ray Stevens), Barnaby 2024 (Columbia) |
| 61 | 64 | WHOLE LOTTA LOVE | 2 | C.C.S. (Mickie Most), RAK 4501 (Columbia) |
| ★ 62 | 79 | BLUE MONEY | 2 | Van Morrison (Van Morrison), Warner Bros. 7462 |
| 63 | 65 | BED OF ROSE'S | 5 | Statler Brothers (Jerry Kennedy), Mercury 73141 |
| 64 | 68 | CHERYL MOANA MARIE | 7 | John Rowles (Norrie Paramor), Kapp 2102 |
| 65 | 69 | WHOLE LOTTA LOVE | 4 | King Curtis (King Curtis), Atco 6779 |
| 66 | 66 | SUPERSTAR | 14 | Murray Head With the Trinidad Singers (Tim Rice-Andrew Lloyd Webber), Decca 732603 |
| ★ 67 | 81 | COUNTRY ROAD | 2 | James Taylor (Peter Asher), Warner Bros. 7460 |
| ★ 68 | 88 | LOVE STORY (Where Do I Begin) | 2 | Andy Williams (Dick Glasser), Columbia 4-45317 |
| 69 | 67 | BEAUTIFUL PEOPLE | 6 | New Seekers (Dave McKay), Elektra 45710 |
| 70 | 73 | (She's a) VERY LOVELY WOMAN/THE LONG WAY AROUND | 4 | Linda Ronstadt (John Boylan/Chip Douglas), Capitol 3021 |
| ★ 71 | — | CHAIRMAN OF THE BOARD | 1 | Chairmen of the Board (Holland-Dozier-Holland), Invictus 9086 (Capitol) |
| 72 | 78 | I LOVE YOU FOR ALL SEASONS | 4 | Fuzz (Carr-Cee Prod.), Calla 174 (Roulette) |
| 73 | 75 | YOU'RE A BIG GIRL NOW | 6 | Stylistics (Marty Bryant & Bill Perry Prod.), Avco Embassy 4555 |
| 74 | 74 | ONE NIGHT STAND | 6 | Magic Lanterns (Steve Roland), Big Tree 109 (Atlantic/Ampex) |
| 75 | 76 | FREEDOM | 4 | Isley Brothers (R. Isley, O. Isley, R. Isley), T-Neck 927 (Buddah) |
| 76 | 77 | RIDE A WHITE SWAN | 4 | Tyrannosaurus Rex (Tony Visconti), Blue Thumb 7121 (Capitol) |
| 77 | 72 | IT'S UP TO YOU PETULA | 6 | Edison Lighthouse (Chris Arnold, David Martin & Geoff Morrow), Bell 960 |
| 78 | 84 | YOU'RE THE ONE | 4 | Three Degrees (Richard Barrett), Roulette 7097 |
| 79 | 86 | I NEED YOU | 4 | Friends of Distinction (Ray Cork, Jr.), RCA 74-0416 |
| ★ 80 | 91 | TRIANGLE OF LOVE (Hey Diddle Diddle) | 3 | Presidents (Van McCoy), Sussex 212 |
| 81 | 85 | KEEP THE CUSTOMER SATISFIED | 2 | Gary Puckett (Richard Perry), Columbia 4-45303 |
| 82 | 82 | MAKE ME HAPPY | 5 | Bobby Bloom (Jeff Barry), MGM 14212 |
| ★ 83 | — | WILD WORLD | 1 | Cat Stevens (Paul Samwell-Smith), A&M 1231 |
| ★ 84 | — | ONE TOKE OVER THE LINE | 1 | Brewer & Shipley (Nick Gravenites-Good Karma Prod.), Kama Sutra 516 (Buddah) |
| ★ 85 | — | CHERISH WHAT IS DEAR TO YOU | 1 | Freda Payne (Holland-Dozier-Holland), Invictus 9085 (Capitol) |
| 86 | 90 | EVERYTHING IS GOOD ABOUT YOU | 3 | Lettermen (Al DeLory in Conjunction With Jim Pike & Tony Butala), Capitol 3020 |
| ★ 87 | — | AIN'T IT A SAD THING | 1 | R. Dean Taylor (R. Dean Taylor), Rare Earth 5023 (Motown) |
| ★ 88 | — | LONELY TEARDROPS | 1 | Brian Hyland (Del Shannon), Uni 55272 |
| 89 | 93 | ANGEL BABY | 2 | Dusk (Tokens & Dave Appell), Bell 961 |
| ★ 90 | — | THE MORNING OF OUR LIVES | 1 | Arkade (Steve Barri), Dunhill 4268 |
| 91 | 97 | HEAVY MAKES YOU HAPPY | 2 | Staple Singers (Al Bell), Stax 0083 |
| 92 | 92 | THE GLORY OF LOVE | 2 | Dells (Bobby Miller), Cadet 5679 |
| 93 | 94 | CAROLINA DAY | 2 | Livingston Taylor (Jon Landau), Capricorn 3012 |
| 94 | — | MY SWEET LORD | 1 | Billy Preston (George Harrison & Billy Preston), Apple 1826 |
| 95 | 96 | DIDN'T IT LOOK SO EASY | 2 | Stairsteps (Stan Vincent), Buddah 213 |
| 96 | 98 | I'LL BE HOME | 4 | Vikki Carr (Dick Glasser), Columbia 4-45296 |
| 97 | — | THE LOOK OF LOVE | 1 | Isaac Hayes (Isaac Hayes), Enterprise 9028 (Stax) |
| 98 | — | SUPER HIGHWAY | 1 | Ballin' Jack (Ballin' Jack & Sy Mitchell), Columbia 4-45312 |
| 99 | — | MARIA (You Were the Only One) | 1 | Jimmy Ruffin (George Gordy & Allen Story), Soul 35077 (Motown) |
| 100 | — | ASK ME NO QUESTIONS | 1 | B.B. King (Bill Szymczyk), ABC 11290 |

## HOT 100 A TO Z—(Publisher-Licensee)

| | |
|---|---|
| Ain't It a Sad Thing (Jobete, BMI) | 87 |
| Amazing Grace (Rocky Mountain Nat'l Park, ASCAP) | 18 |
| Amos Moses (Vector, BMI) | 23 |
| Angel Baby (Pocket Full of Tunes/Saturday, BMI) | 89 |
| Apeman (Carbert/Noma, BMI) | 5 |
| Ask Me No Questions (Pamco/Sounds of Lucille, BMI) | 100 |
| Beautiful People (Avco Embassy/Kama Rippa/Amelanie, ASCAP) | 69 |
| Bed of Rose's | 63 |
| Blue Money (Van Jan/WB, ASCAP) | 62 |
| Born to Wander (Stein & Van Stock, ASCAP) | 26 |
| Bridget the Midget (The Queen of the Blues) (Ahab, BMI) | 60 |
| Burning Bridges (Hastings, BMI) | 41 |
| Carolina Day (No Exit/Taylor Made, BMI) | 93 |
| Chairman of the Board (Gold Forever, BMI) | 71 |
| Cherish What Is Dear to You (Gold Forever, BMI) | 85 |
| Cheryl Moana Marie (Jobete, BMI) | 64 |
| Country Road (Blackwood/Country Road, BMI) | 67 |
| Cried Like a Baby (Almo, ASCAP) | 59 |
| D.O.A. (Ledgefield, BMI) | 46 |
| Didn't It Look So Easy (Sleeping Sun/Kama Sutra, BMI) | 95 |
| (Do the) Push & Pull (Part 1) (East/Memphis, BMI) | 27 |
| Doesn't Somebody Want to Be Wanted (Screen Gems-Columbia, BMI) | 57 |
| Don't Let the Green Grass Fool You (Assorted, BMI) | 35 |
| Everything is Good About You (Jobete, BMI) | 86 |
| For All We Know (Pamco, BMI) | 39 |
| Freedom (Triple Three, BMI) | 75 |
| Fresh as a Daisy (Thirty Four, ASCAP) | 54 |
| Get Up Get Into It Get Involved (Crited, BMI) | 38 |
| Glory of Love (Shapiro-Bernstein, ASCAP) | 92 |
| God Bless Whoever Sent You (Jobete, BMI) | 53 |
| Groove Me (Malaco/Roffignac, BMI) | 7 |
| Hang On to Your Life (Dunbar/Cirrus/Sunspot/Expressions, BMI) | 58 |
| Have You Ever Seen the Rain (Jondora, BMI) | 24 |
| He Called Me Baby (Ventral Songs) | 52 |
| Heavy Makes You Happy (Unart, BMI) | 91 |
| Help Me Make It Through the Night (Combine, BMI) | 49 |
| I Hear You Knocking (Travis, BMI) | 4 |
| I Love You for All Seasons (Ferncliff/JAMF, BMI) | 72 |
| I Need You (Golden Banana, BMI) | 79 |
| I Really Don't Want to Know (Hill & Range, BMI) | 28 |
| I Think I Love You (Screen Gems-Columbia, BMI) | 25 |
| If I Were Your Woman (Jobete, BMI) | 9 |
| If You Could Read My Mind (Early Morning, ASCAP) | 11 |
| I'll Be Home (January, BMI) | 96 |
| I'm So Proud (Curtom, BMI) | 50 |
| Immigrant Song (Superhype, ASCAP) | 34 |
| Isn't It a Pity (Harrisongs, BMI) | 6 |
| It's Impossible (Sunbury, ASCAP) | 19 |
| Just My Imagination (Running Away With Me) (Jobete, BMI) | 51 |
| Just Seven Numbers (Can Straighten Out My Life) (Jobete, BMI) | 44 |
| Keep the Customer Satisfied (Charing Cross, BMI) | 81 |
| Knock Three Times (Pocketful of Tunes/Jillbern/Saturday, BMI) | 2 |
| Let Your Love Go (Screen Gems-Columbia, BMI) | 29 |
| Lonely Days (Casserole/Warner Tamerlane, BMI) | 5 |
| Lonely Teardrops (Merrimac, BMI) | 88 |
| Look of Love, The (Colgems, ASCAP) | 97 |
| Love the One You're With (Gold Hill, BMI) | 22 |
| Love Story (Where Do I Begin) (Famous, ASCAP) | 68 |
| Make Me Happy (Heiress, BMI) | 82 |
| Mama's Pearl (Jobete, BMI) | 10 |
| Maria (You Were the Only One) (Jobete, BMI) | 99 |
| Me and Bobby McGee (Combine, BMI) | 42 |
| Morning of Our Lives, The (Wingate, ASCAP) | 90 |
| Mother (Maclen, BMI) | 55 |
| Mr. Bojangles (Cotillion/Danel, BMI) | 14 |
| My Sweet Lord (George Harrison) (Harrisongs, BMI) | 6 |
| My Sweet Lord (Billy Preston) (Harrisongs, BMI) | 94 |
| 1900 Yesterday (Lomaja, BMI) | 33 |
| One Bad Apple (Fame, BMI) | 1 |
| One Less Bell to Answer (Blue Seas/Jac, ASCAP) | 13 |
| One Night Stand (Sam, BMI) | 74 |
| One Toke Over the Line (Talking Beaver, BMI) | 84 |
| Precious Precious (Cotillion, BMI) | 30 |
| Proud Mary (Jondora, BMI) | 37 |
| Remember Me (Jobete, BMI) | 16 |
| Ride a White Swan (TRO-Essex, ASCAP) | 76 |
| Rose Garden (Lowery, BMI) | 3 |
| She's a Lady (Spanka, BMI) | 43 |
| (She's a) Very Lovely Woman (Thirty Four/La Brea, ASCAP) | 70 |
| Somebody's Watching You (Daly City, BMI) | 32 |
| Stoney End (Tuna Fish, BMI) | 17 |
| Super Highway (Hyako, ASCAP) | 98 |
| Superstar (Leeds, ASCAP) | 66 |
| Sweet Mary (Kama Sutra/Big Hawk, BMI) | 15 |
| Temptation Eyes (Trousdale, BMI) | 31 |
| Theme From Love Story (Henry Mancini) (Famous, ASCAP) | 21 |
| Theme From Love Story (Francis Lai) (Famous, ASCAP) | 47 |
| There Goes My Everything (Blue Crest, BMI) | 28 |
| This Love Is Real (Julio-Brian/Jadan, BMI) | 56 |
| Triangle of Love (Hey Diddle Diddle) (Interior/McCoy, BMI) | 80 |
| Watching Scotty Grow (B-n-B, BMI) | 12 |
| We Gotta Get You a Woman (Earmark, BMI) | 20 |
| When I'm Dead and Gone (Gallagher/Lyle, ASCAP) | 48 |
| Whole Lotta Love (King Curtis) (Superhype, ASCAP) | 65 |
| Whole Lotta Love (C.C.S.) (Cotillion, BMI) | 61 |
| Wild World (Irving, BMI) | 83 |
| Your Song (James, BMI) | 8 |
| Your Time to Cry (Gaucho, BMI) | 40 |
| You're a Big Girl Now (Avemb/Sharoneck, BMI) | 73 |
| You're the One (Stone Flower, BMI) | 78 |

He's a gentleman.
SHE'S
A
LADY
IT'S A
SMASH !
40058
Parrot
LONDON
Arranger: Johnnie Spence
Produced by Gordon Mills

# Spotlight Singles

NUMBER OF SINGLES REVIEWED THIS WEEK
83

LAST WEEK
112

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### CHICAGO—FREE (2:17)

(Prod. James William Guercio) (Writer: Lamm) (**Aurelie, ASCAP**)—Group follows up their Top 10 winner "Does Anybody Really Know What Time It is" with a solid rocker that will bring them right back to the top. Flip: "Free Country" (5:30) (Aurelie, ASCAP). **Columbia 4-45331**

### 5th DIMENSION—
### LOVE'S LINES, ANGLES AND RHYMES (3:11)

(Prod. Bones Hnwe) (Writer: Joyce) (**April, ASCAP**)—Group climbed back into the Top 10 with "One Less Bell to Answer" and this strong, driving ballad offers the same sales and chart potency. Blockbuster performance. **Bell 965**

### ARETHA FRANKLIN—
### YOU'RE ALL I NEED TO GET BY (3:33)

(Prod. Jerry Wsxler & Arif Merdin) (Writers: Ashford-Simpson) (**Jobete, BMI**)—The Nick Ashford-Velerie Simpson rhythm ballad, a past smash for Mervin Geye & Temmi Terrell, gets a wild workout from the soul queen and it's headed for the top, pop and soul. Should prove one of her biggest. Flip: "Pullin'" (3:30) (Pundit, BMI). **Atlantic 2787**

### SANTANA—OYE COMO VA (2:59)

(Prod. Fred Catero/Sentena) (Writer: Puente) (**Planetary, ASCAP**)—This rhythmic Latin item penned by Tito Puente, and culled from their LP smash, should equal the sales and chart success of their "Black Magic Woman." Top discotheque item. Flip: "Semba Pe Ti" (4:46) (Petre, ASCAP). **Columbia 4-45330**

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### NO LOVE AT ALL—
### B.J. THOMAS/BOBBI MARTIN (2:49/2:59)

(Prod. Buddy Buie & Steve Tyrell/Henry Jerome) (Writers: Carson-Christopher) (**Rosebridge/Press, BMI**)—The song is picked with two equally potent treatments of Lynn Anderson's past country hit. The battle is on as to which company pulls it through. Strong rhythm material with top production work on both; Thomas' pulled from his LP by demand, and Miss Martin's cover is her debut on Buddah. Flips: "Have a Heart" (2:23) (Lnw-Sal, BMI)/"A Place for Me" (2:39) (Kame Rippa/Teeger, ASCAP). **Scepter 12307/Buddah 217**

### IMPRESSIONS—AIN'T GOT TIME (3:29)

(Prod. Curtis Mayfield) (Writer: Mayfield) (**Curtom, BMI**)—Group follows their "Baby Turn On to Me" with another potent funky beat swinger loaded with Hot 100 and Soul chart possibilities. Flip: (No Information Available). **Curtom 1957**

### JOE SOUTH—
### SO THE SEEDS ARE GROWING (2:11)

(Prod. Joe South) (Writer: South) (**Lowery, BMI**)—It's been a while since South rode up the Hot 100, but this powerful material will fast rectify that. Good lyric line on a rhythm ballad and a strong South performance. Flip: "United We Stand" (2:10) (Belwin Miss, ASCAP). **Capitol 3053**

### QUICKSILVER MESSENGER SERVICE—
### WHAT ABOUT ME (2:59)

(Prod. Quicksilver Messenger Service) (Writer: Ferrow) (**Quicksilver, in litigation**)—Title track of their current chart riding LP is a solid rocker, strong lyric line and should prove a hot chart item. Flip: "Good Old Rock and Roll" (2:30) (Quicksilver, in litigation). **Capitol 3046**

### ALIVE 'N' KICKIN'—LONDON BRIDGE (3:02)

(Prod. Peter K. Siegel) (Writer: Gates) (**Screen Gems-Columbia, BMI**)—Solid funky beat rocker loaded with Hot 100 potential will fast top their successful "Just Let It Come." Strong vocal workout. Flip: (No Information Available). **Roulette 7094**

### GRATEFUL DEAD—TRUCKIN' (3:13)

(Prod. Gretelul Oead) (Writers: Hunter-Garcia-Lesh-Weir) (**Ice Nine, ASCAP**)—Blues rocker culled from their successful "American Beauty" chart LP, has it to climb the Hot 100 in short order. Flip: "Ripple" (2:55) (Ice Nine, ASCAP). **Warner Bros. 7464**

### BOBBY VEE—SIGNS (3:08)

(Prod. Dalles Smith) (Writer: Emmerson) (**4 Star, BMI**)—This is the potent folk-rock material Vee needed to bring him back to the Hot 100. He turns in a wild vocal workout loaded with Top 40 and chart potential. Flip: (No Information Available). **United Artists 50755**

### DECISIONS—
### IT'S LOVE THAT REALLY COUNTS (2:52)

Prod. Theo-Cuff Prod.) (Writers: Bacharach-David) (**Plan Two/U.S. Songs/Blue Seas/Jac, ASCAP**)—Good new group with a driving rock treatment of the Bacharach-David material should have no trouble in proving a top sales and airplay winner the first time out. Flip: "I Can't Forget About You" (2:10) (Interior, BMI). **Sussex 214 (Buddah)**

### SAMMY DAVIS JR.—SHE IS TODAY (2:43)

(Prod. Mike Post) (Writers: Mann-Weil) (**Screen Gems-Columbia, BMI**)—Davis comes up with a powerful rhythm ballad that should prove the one to bring him back to the Hot 100. Much in the vein of his "Shelter of Your Arms" hit of the past. Flip: "Turnaround" (2:38) (Yume, ASCAP). **Reprise 0989**

### MARIAN LOVE—I BELIEVE IN MUSIC (3:25)

(Prod. Tony May) (Writer: Oavis) (**Songpainter, BMI**)—The beautiful Mac Oavis ballad gets an exciting performance by newcomer Miss Love and it should prove a winner in programming and sales on both the Hot 100 and Easy Listening charts. Flip: "He's Not You" (2:45) (Pocket Full of Tunes, BMI). **A&R 505 (Mercury).**

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealars.

***SERGIO MENOES—Righteous Life (3:15)** (Prod. Sergio Mendes & Herb Alpert) (Writer: Stone) (Berna, ASCAP)—Good rhythm item by the group that will garner much airplay and prove a big one on the Easy Listening charts and then slide over to the Hot 100. **A&M 1245**

**JAGGERZ—I'll Never Forget You (2:55)** (Prod. Jaggerz) (Writers: Terry-Ashford-Lewis) (Millbridge/Earl Rerb/Hslfinki, BMI)—The "Rapper" group of last year snaps back with a solid rocker that should prove a top discotheque item and fare well on the Hot 100 chart as well. **Kama Sutra 517**

**RORRY BLOOM—(It's) Emergency (2:25)** (Prod. R. Cordell & B. Bloom) (Writers: Cordell-Bloom-Gentry)—That "Montego Bay" man has an early rhythm number here that could prove a chart item. **Map City 306.**

**HOTLEGS—Run Baby Run (2:43)** (Prod. Hotlegs Prod.) (Writers: Godley-Creme-Stewart) (Kennedy Street, —)—Hotlegs had a top chart hit with their "Neanderthal Man" winner of last year, and now they come up with a powerful rocker that should bring them right back to the Hot 100. **Capitol 3043**

**MOB—Give It to Me (2:48)** (Prod. Jerry Ross Prod.) (Writers: Holvey-Biesbier) (Legacy/Susan, BMI)—The Mob broke through on the Hot 100 with their "I Dig Everything About You," and they should come right back there with this equally potent rocker. **Colossus 134**

***FERRANTE & TEICHER—The Music Lovers (2:58)** (Prod. George Butler) (Writers: Trad:-arr: Ferrante-Teicher) (United Artists, ASCAP)—Beautiful title theme from the film should garner much airplay and prove a winner on the Easy Listening Chart as well as the Hot 100. **United Artists 50747.**

**ESTHER PHILLIPS with the Dixie Flyers—Catch Me, I'm Falling (2:40)** (Prod. Tom Dowd & Dave Crawford) (Writers: Souie-Woodford) (Cotillion/Muscle Shoals Sound, BMI)—Miss Phillips has one of her most potent disks to date with her exceptional treatment of the bluesy ballad material. Top item for pop and soul markets. **Atlantic 2783**

**TRINI LOPEZ—Let's Think About Living (2:59)** (Prod. Sonny Burke) (Writer: Bryant) (Acuff-Rose, BMI)—Lopez smartly updates the Bob Luman hit of the early sixties, and it's loaded with jukebox and airplay appeal which should lead to sales. **Reprise 0975**

**SEALS & CROFTS—Gabriel Go On Home (3:54)** (Prod. John Simon) (Writers: Seals-Crofts) (Warem/Dawnbreaker, BMI)—Culled from the duo's "Down Home" LP, this smooth rock ballad should prove the one to bring them to the Hot 100. **TA 210**

***RICK ELY—Morning Girl (2:50)** (Prod. Tom Catalano) (Writer: Saussy) (Acuff-Rose, BMI)—The TV star comes up with a fine treatment of the Neon Philharmonic's hit of the past. Smooth ballad penned by Tupper Saussy has much airplay and sales appeal. **RCA 74-0427**

**NEON PHILHARMONIC—Something to Believe In (2:56)** (Prod. Don Gant, Tupper Saussy & Bob McClusky) (Writer: Saussy) (Acuff-Rose, BMI)—Powerful rhythm ballad with an exceptional performance and arrangement is a programming must and should bring the group back to the Hot 100. **Warner Bros. 7457**

**CHUCK JACKSON—Pet Names (2:52)** (Prod. Smokey) (Writer: Robinson) (Jobete, BMI)—Clever rocker with airplay and sales potential for both pop and soul markets. This is the one that should bring Jackson back to the sales charts. **V.I.P. 25059**

***GERRI GRANGER—Darling, Take Me Back (I'm Sorry) (2:40)** (Prod. Larry Weiss) (Writer: Weiss) (Murbo, BMI)—Miss Granger turns in a first-rate revival of the Lenny Welch hit of the past and it should prove a top programmer and carry her to the charts the first time out on the label. **Bell 969**

## TOP 20
## COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### SONNY JAMES—EMPTY ARMS (2:19)

(Prod. George Richey) (Writer: Hunter) (**Melody Lane/Desiard, BMI**)—That No. 1 man does it again. Penned by Ivory Joe Hunter, the Southern Gentlemen will put this right at the top. Much pop appeal as well. Exceptional performance. Flip: "Everything Begins and Ends With You" (2:25) (Marson, BMI). **Capitol 3015**

### HANK THOMPSON—
### NEXT TIME I FALL IN LOVE (I Won't) (2:42)

(Prod. Joe Allison) (Writer: Miller) (**Central Songs, BMI**)—Thompson comes up with a clever rhythm item that should top his "I Never Picked Cotton" on the country charts. Top Joe Allison production and Ned Miller material. Flip: "Big Boat Across Oklahoma" (2:37) (Brazos Valley, BMI). **Dot 17365**

### SKEETER DAVIS—BUS FARE TO KENTUCKY (2:55)

(Prod. Ronny Light) (Writer: Light) (**Crestmoor, BMI**)—Penned and produced by Ronny Light, this rhythm number with a good lyric and fine performance by Miss Davis should carry her straight to the top of the country charts. Much jukebox appeal here. Flip: "From Her Arms Into Mine" (2:05) (Crestmoor, BMI). **RCA 47-9961**

### TOMMY CASH—SO THIS IS LOVE (2:26)

(Prod. Glenn Sutton) (Writers: Reid-DeWitt) (**House of Cash, BMI**)—Cash follows up his recent "Tears on Lincoln's Face" chart rider with an easy beat rhythm ballad that has even more airplay and sales potential than that hit. Exceptional performance and arrangement with first-rate production work by Glenn Sutton. Will prove a powerhouse. Flip: "Love Is Gone" (2:28) (Gallico, BMI). **Epic 5-10700**

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**WEBB PIERCE—Tell Him That You Love Him (2:46)** (Tuesday, BMI). **DECCA 32787**

**RORRT LEWIS—He Gives Us All His Love (2:42)** (Unart, BMI). **UNITED ARTISTS 50754**

**CLAUDE GRAY—Angel (2:43)** (Venio, BMI). **DECCA 32786**

**MAC CURTIS—Gulf Stream Line (2:55)** (Juju, BMI). **GRT 41**

**DIANA TRASK—The Last Person to See Me Alive (2:55)** (Cross Keys, ASCAP). **DOT 17369**

**LLOYD SCHOONMAKER—Fresno Blues (2:32)** (Glenwood, ASCAP). **CAPITOL 3017**

**ROY MONTAGUE—Jean (2:15)** (Twentieth Century, ASCAP). **ISLE CITY 4446**

## TOP 20
## SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

### 5th DIMENSION—LOVE'S LINES, ANGLES AND RHYMES (See Pop Pick)

### ARETHA FRANKLIN—YOU'RE ALL I NEED TO GET BY (See Pop Pick)

### IMPRESSIONS—AIN'T GOT TIME (See Pop Pick)

### DECISIONS—
### IT'S LOVE THAT REALLY COUNTS (See Pop Pick)

### ANN PEEBLES—I PITY THE FOOL (2:55)

(Prod. Willie Mitchell) (Writer: Malone) (**Lion, BMI**)—Her "Part Time Love" put her high on the Soul chart and brought her healthy sales activity on the Hot 100 also. This bluesy ballad followup will prove another winner for her on both charts. Flip: "Heartaches, Heartaches" (3:17) (Jec, BMI). **Hi 2186 (London)**

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

**DONNY MANN—Leah Mie (2:48)** (Cachand/Banister, BMI). **MISTER CHAND 8003**

**CHOSEN FEW—Taking All the Love I Can (2:48)** (Eden, BMI). **MAPLE 9001**

# ZAGER & EVANS

## IMPORTANT FIGURES

IN **1969** "IN THE YEAR **2525**" SOLD **2,000,000.**
(DOMESTIC)

IN **1971**
"HYDRA **15,000**" IS THEIR **1**ST SINGLE ON VANGUARD... ∞

**VANGUARD**

WEST COAST OFFICE:
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HERB CORSACK EDDIE O'KEEFE BOB RENO BOB SCHERL

EAST COAST OFFICE:
71 WEST 23RD STREET, NEW YORK, N.Y. 10010

produced by Irwin Levine & Larry Brown for 3 DIMENSIONAL Mgt.

For Week Ending
Feb. 13, 1971

# Billboard TOP LP'S

★ STAR PERFORMER — LP's registering greatest proportionate upward progress this week.

● Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet). ●

| THIS WEEK | LAST WEEK | ARTIST<br>Title, Label, Number (Distributing Label) | Weeks on Chart |
|---|---|---|---|
| 1 | 1 | **GEORGE HARRISON**<br>All Things Must Pass<br>Apple STCH 639 | 9 |
| 2 | 2 | **JESUS CHRIST, SUPERSTAR**<br>Various Artists<br>Decca DXSA 7206 | 13 ● |
| ★ 3 | 8 | **CHICAGO III**<br>Columbia C2 30110 | 3 ● |
| 4 | 3 | **SANTANA**<br>Abraxas<br>Columbia KC 30130 | 19 ● |
| ★ 5 | 6 | **ELTON JOHN**<br>Tumbleweed Connection<br>UNI 73096 | 4 |
| 6 | 7 | **CREEDENCE CLEARWATER REVIVAL**<br>Pendulum<br>Fantasy 8410 | 8 ● |
| 7 | 5 | **SLY & THE FAMILY STONE**<br>Greatest Hits<br>Epic KE 30325 (Columbia) | 15 ● |
| ★ 8 | 13 | **LOVE STORY**<br>Soundtrack<br>Paramount PAS 6002 | 7 ● |
| ★ 9 | 14 | **JANIS JOPLIN**<br>Pearl<br>Columbia KC 30322 | 3 |
| 10 | 4 | **ELTON JOHN**<br>Uni 73090 | 20 |
| 11 | 9 | **THE PARTRIDGE FAMILY ALBUM**<br>Bell 6050 | 16 ● |
| 12 | 12 | **JOHN LENNON/PLASTIC ONO BAND**<br>Apple SW 3372 | 8 |
| 13 | 10 | **STEPHEN STILLS**<br>Atlantic SD 7202 | 12 ● |
| 14 | 11 | **GRAND FUNK RAILROAD**<br>Live Album<br>Capitol SWBB 633 | 11 ● |
| 15 | 15 | **LED ZEPPELIN III**<br>Atlantic SD 7201 | 17 ● |
| ★ 16 | 19 | **ELVIS PRESLEY**<br>Elvis Country<br>RCA Victor LSP 4460 | 4 |
| 17 | 16 | **CARPENTERS**<br>Close to You<br>A&M SP 4271 | 22 ● |
| ★ 18 | 80 | **MOUNTAIN**<br>Nantucket Sleighride<br>Windfall 5500 (Bell) | 2 |
| 19 | 21 | **JAMES TAYLOR**<br>Sweet Baby James<br>Warner Bros. WS 1843 | 49 ● |
| ★ 20 | 36 | **GORDON LIGHTFOOT**<br>If You Could Read My Mind<br>Reprise RS 6392 | 10 |
| 21 | 22 | **BLOODROCK II**<br>Capitol ST 491 | 15 |
| ★ 22 | 26 | **OSMONDS**<br>MGM SE 4724 | 3 |
| 23 | 17 | **JUDY COLLINS**<br>Whales & Nightingales<br>Elektra EKS 75010 | 11 |
| 24 | 24 | **ISAAC HAYES**<br>To Be Continued<br>Enterprise ENS 1014 (Stax/Volt) | 11 |
| 25 | 23 | **JEFFERSON AIRPLANE**<br>Worst of<br>RCA Victor LSP 4459 | 10 |
| 26 | 27 | **NEIL DIAMOND**<br>Tap Root Manuscript<br>UNI 73092 | 13 ● |
| 27 | 28 | **QUICKSILVER MESSENGER SERVICE**<br>What About Me<br>Capitol SMAS 630 | 4 |
| 28 | 20 | **FIFTH DIMENSION**<br>Portrait<br>Bell 6045 | 34 |
| ★ 29 | 78 | **POCO**<br>Deliverin'<br>Epic KE 30209 (Columbia) | 2 |
| 30 | 32 | **THREE DOG NIGHT**<br>Naturally<br>Dunhill DXS 50088 | 10 |
| 31 | 29 | **PAUL KANTNER & THE JEFFERSON STARSHIP**<br>Blows Against the Empire<br>RCA Victor LSP 4448 | 9 |
| ★ 32 | 37 | **BEE GEES**<br>2 Years On<br>Atco SD 33-353 | 3 |
| 33 | 31 | **CURTIS MAYFIELD**<br>Curtis<br>Curtom CRS 8005 (Buddah) | 20 |
| 34 | 34 | **WOODSTOCK**<br>Soundtrack<br>Cotillion SD 3-500 | 37 ● |
| ★ 35 | 43 | **RAY PRICE**<br>For the Good Times<br>Columbia C 30106 | 23 |
| 36 | 38 | **PERRY COMO**<br>It's Impossible<br>RCA Victor LSP 4473 | 5 |
| ★ 37 | 42 | **LYNN ANDERSON**<br>Rose Garden<br>Columbia C 30411 | 6 |
| ★ 38 | 44 | **EMITT RHODES**<br>Dunhill DS 50089 | 10 |
| ★ 39 | 90 | **CAT STEVENS**<br>Tea for the Tillerman<br>A&M SP 4280 | 2 |
| 40 | 35 | **DAWN**<br>Candida<br>Bell 6052 | 9 |
| 41 | 18 | **CHICAGO**<br>Columbia KGP 8 | 53 ● |
| 42 | 39 | **WHO**<br>Tommy<br>Decca DXSW 7205 | 74 ● |
| 43 | 47 | **BLACK SABBATH**<br>Warner Bros. WS 1871 | 25 |
| 44 | 30 | **TEN YEARS AFTER**<br>Watt<br>Deram DES 18050 (London) | 10 |
| 45 | 45 | **CHICAGO TRANSIT AUTHORITY**<br>Columbia GP 8 | 92 ● |
| 46 | 46 | **CREEDENCE CLEARWATER REVIVAL**<br>Cosmo's Factory<br>Fantasy 8402 | 30 ● |
| 47 | 33 | **NEIL YOUNG**<br>After the Gold Rush<br>Reprise RS 6383 | 22 ● |
| 48 | 25 | **JACKSON 5**<br>Third Album<br>Motown MS 718 | 21 |
| 49 | 50 | **VAN MORRISON**<br>His Band & the Street Choir<br>Warner Bros. WS 1884 | 8 |
| 50 | 51 | **CROSBY, STILLS, NASH & YOUNG**<br>Deja Vu<br>Atlantic SD 7200 | 46 ● |
| 51 | 40 | **DOORS 13**<br>Elektra EKS 74079 | 9 |
| 52 | 49 | **BOB DYLAN**<br>New Morning<br>Columbia KC 30290 | 14 ● |
| 53 | 56 | **GRATEFUL DEAD**<br>American Beauty<br>Warner Bros. WS 1893 | 10 |
| 54 | 59 | **ROBERTA FLACK**<br>Chapter Two<br>Atlantic SD 1569 | 25 |
| 55 | 57 | **MOODY BLUES**<br>A Question of Balance<br>Threshold THS 3 (London) | 23 ● |
| 56 | 48 | **KINKS**<br>Lola vs. Powerman & the Moneygoround<br>Reprise RS 6423 | 8 |
| 57 | 58 | **ELVIS PRESLEY**<br>That's the Way It Is<br>RCA Victor LSP 4445 | 10 |
| 58 | 54 | **NANCY WILSON**<br>Now I Am a Woman<br>Capitol ST 579 | 12 |
| 59 | 64 | **NEIL DIAMOND**<br>Gold<br>Uni 73084 | 26 ● |
| 60 | 62 | **LAURA NYRO**<br>Christmas & the Beads of Sweat<br>Columbia KC 30259 | 8 |
| 61 | 41 | **DIONNE WARWICK**<br>Very Dionne<br>Scepter SPS 587 | 10 |
| 62 | 52 | **GRAND FUNK RAILROAD**<br>Closer to Home<br>Capitol SKAO 471 | 32 ● |
| 63 | 66 | **SPIRIT**<br>Twelve Dreams of Dr. Sardonicus<br>Epic E 30267 (Columbia) | 8 |
| 64 | 53 | **STEPPENWOLF 7**<br>ABC/Dunhill DSX 50090 | 13 |
| 65 | 55 | **BOBBY SHERMAN**<br>With Love, Bobby<br>Metromedia KMD 1032 | 17 ● |
| 66 | 70 | **SIMON & GARFUNKEL**<br>Bridge Over Troubled Water<br>Columbia KCS 9914 | 53 ● |
| 67 | 74 | **COLD BLOOD**<br>Sisyphus<br>San Francisco SD 205 (Atlantic) | 4 |
| 68 | 68 | **JOE COCKER**<br>Mad Dogs & Englishmen<br>A&M SP 6002 | 24 ● |
| ★ 69 | 86 | **HENRY MANCINI**<br>Mancini Plays Theme From Love Story<br>RCA Victor LSP 4466 | 4 |
| 70 | 63 | **TEMPTATIONS**<br>Greatest Hits, Vol. 2<br>Gordy GS 954 (Motown) | 21 |
| 71 | 61 | **B.B. KING**<br>Indianola Mississippi Seeds<br>ABC ABCS 713 | 18 |
| 72 | 73 | **BUTTERFIELD BLUES BAND**<br>Live<br>Elektra 7S-2001 | 5 |
| 73 | 75 | **JAMES BROWN**<br>Super Bad<br>King KS 1127 | 3 |
| 74 | 72 | **THE SESAME STREET BOOK AND RECORD**<br>Original TV Cast<br>Columbia CS 1069 | 30 ● |
| 75 | 65 | **DEREK & THE DOMINOS**<br>Layla<br>Atco SD 2-704 | 13 |
| 76 | 69 | **TOM JONES**<br>I (Who Have Nothing)<br>Parrot KPAS 71039 (London) | 14 |
| 77 | 67 | **B.J. THOMAS**<br>Most of All<br>Scepter SPS 586 | 10 |
| 78 | 60 | **BADFINGER**<br>No Dice<br>Apple ST 3367 | 12 |
| 79 | 81 | **GUESS WHO**<br>Share the Land<br>RCA Victor LSP 4359 | 18 ● |
| ★ 80 | 91 | **JAMES TAYLOR & THE ORIGINAL FLYING MACHINE—1967**<br>Euphoria EST 2 (Jubilee Group) | 2 |
| 81 | 71 | **FLIP WILSON SHOW**<br>Little David LD 2000 | 7 |
| 82 | 77 | **JOHNNY CASH SHOW**<br>Columbia KC 30100 | 14 |
| 83 | 76 | **ANNE MURRAY**<br>Snowbird<br>Capitol ST 579 | 20 |
| 84 | 88 | **JAMES GANG**<br>Rides Again<br>ABC ABCS 711 | 30 |
| ★ 85 | 121 | **CHARLEY PRIDE**<br>From Me to You<br>RCA Victor LSP 4468 | 2 |
| 86 | 95 | **NITTY GRITTY DIRT BAND**<br>Uncle Charlie & His Dog Teddy<br>Liberty LST 7642 | 11 |
| 87 | 84 | **JAMES BROWN**<br>Sex Machine<br>King KS 7-1115 | 23 |
| 88 | 79 | **BYRDS**<br>(Untitled)<br>Columbia G 30127 | 18 |
| 89 | 82 | **SANTANA**<br>Columbia CS 9781 | 75 ● |
| 90 | 85 | **ALLMAN BROTHERS BAND**<br>Idlewild South<br>Atco SD 33-342 | 17 |
| 91 | 89 | **FIFTH DIMENSION**<br>Greatest Hits<br>Soul City SCS 33900 (Liberty/United Artists) | 40 ● |
| 92 | 92 | **TRAFFIC**<br>John Barleycorn Must Die<br>United Artists UAS 5504 | 32 |
| 93 | 87 | **BUDDY MILES**<br>We Got to Live Together<br>Mercury SR 61313 | 14 |
| ★ 94 | 118 | **JIM ED BROWN**<br>Morning<br>RCA Victor LSP 4461 | 2 |
| ★ 95 | 137 | **SONG OF NORWAY**<br>Soundtrack<br>ABC ABCS OC 14 | 4 |
| 96 | 96 | **JIMI HENDRIX, BUDDY MILES & BILLY COX**<br>Band of Gypsys<br>Capitol STAO 472 | 42 ● |
| 97 | 97 | **ROLLING STONES**<br>Get Yer Ya-Ya's Out!<br>London NPS 5 | 18 |
| 98 | 94 | **BEATLES**<br>Let It Be<br>Apple AR 34001 | 37 ● |
| ★ 99 | 159 | **EMERSON, LAKE & PALMER**<br>Cotillion SD 9040 | 2 |
| 100 | 103 | **WHO**<br>Live at Leeds<br>Decca DL 79175 | 38 |
| 101 | 93 | **JAMES TAYLOR**<br>Apple SKAO 3352 | 20 |
| 102 | 106 | **BUTCH CASSIDY & THE SUNDANCE KID**<br>Burt Bacharach/Soundtrack<br>A&M SP 4227 | 64 |
| 103 | 99 | **RARE EARTH**<br>Ecology<br>Rare Earth RS 514 (Motown) | 32 |
| 104 | 83 | **DIANA ROSS**<br>Everything Is Everything<br>Motown MS 724 | 13 |
| 105 | 107 | **BURT BACHARACH**<br>Make It Easy on Yourself<br>A&M SP 4188 | 76 ● |

(Continued on page 60)

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

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# Billboard TOP LP'S

• *Continued from page 58*

## POSITIONS 106-200

| THIS WEEK | LAST WEEK | ARTIST<br>Title, Label, Number (Distributing Label) | Weeks on Chart |
|---|---|---|---|
| 106 | 108 | **RARE EARTH**<br>Get Ready<br>Rare Earth RS 507 (Motown) | 62 |
| 107 | 110 | **STEPPENWOLF**<br>Live<br>Dunhill DS 50075 | 44<br>● |
| 108 | 111 | **NEIL DIAMOND**<br>Shilo<br>Bang 221 | 23 |
| 109 | 98 | **BUDDY MILES**<br>Them Changes<br>Mercury SR 61280 | 32 |
| 110 | 112 | **ANDY WILLIAMS SHOW**<br>Columbia KC 30105 | 14 |
| 111 | 161 | **URIAH HEEP**<br>Salisbury<br>Mercury SR 61319 | 3 |
| 112 | 104 | **PAUL McCARTNEY**<br>McCartney<br>Apple STAO 3363 | 41<br>● |
| 113 | 152 | **REDEYE**<br>Games<br>Pentagram PE 10003 (Viva-MCA) | 10 |
| 114 | 105 | **MERLE HAGGARD & THE STRANGERS**<br>Fightin' Side of Me<br>Capitol ST 451 | 30 |
| 115 | 109 | **LED ZEPPELIN II**<br>Atlantic SD 8236 | 67<br>● |
| 116 | 115 | **THREE DOG NIGHT**<br>It Ain't Easy<br>Dunhill DS 50078 | 42<br>● |
| 117 | 101 | **BLOOD, SWEAT & TEARS 3**<br>Columbia KS 30090 | 31<br>● |
| 118 | 116 | **ENGELBERT HUMPERDINCK**<br>We Made It Happen<br>Parrot PAS 71033 (London) | 32 |
| 119 | 100 | **ARLO GUTHRIE**<br>Washington County<br>Reprise RS 6411 | 15 |
| 120 | 123 | **HAIR**<br>Original Cast<br>RCA Victor LOC 1150 (M); LSO 1150 (S) | 133<br>● |
| 121 | 113 | **JOHN MAYALL**<br>U.S.A. Union<br>Polydor 24-4022 | 17 |
| 122 | 114 | **GYPSY**<br>Metromedia M20 1031 | 19 |
| 123 | 150 | **BOBBY GOLDSBORO**<br>You Gotta Start Lovin'<br>United Artists UAS 6777 | 4 |
| 124 | 127 | **IKE & TINA TURNER**<br>Workin' Together<br>Liberty LST 7650 | 11 |
| 125 | 128 | **CROSBY/STILLS/NASH**<br>Atlantic SD 8229 | 86<br>● |
| 126 | 122 | **BEATLES**<br>Abbey Road<br>Apple SO 383 | 70<br>● |
| 127 | 157 | **LETTERMEN**<br>Everything's Good About You<br>Capitol ST 634 | 2 |
| 128 | 120 | **SLY & THE FAMILY STONE**<br>Stand<br>Epic BN 26456 (Columbia) | 95<br>● |
| 129 | 131 | **CHARLEY PRIDE**<br>10th Album<br>RCA Victor LSP 4367 | 31 |
| 130 | 102 | **SUPREMES**<br>New Ways But Love Stays<br>Motown MS 720 | 17 |
| 131 | 117 | **ERIC BURDON & WAR**<br>Black Man's Burdon<br>MGM SE 4710-2 | 8 |
| 132 | 187 | **SEA TRAIN**<br>Capitol SMAS 659 | 3 |
| 133 | 125 | **FREE**<br>Fire & Water<br>A&M SP 4268 | 24 |
| 134 | 134 | **SERGIO MENDES & BRASIL '66**<br>Stillness<br>A&M SP 4284 | 6 |
| 135 | 124 | **SCROOGE**<br>Soundtrack<br>Columbia S 30258 | 8 |
| 136 | 141 | **ELVIS PRESLEY**<br>Almost in Love<br>RCA Camden CAS 2440 | 13 |
| 137 | 139 | **PETER, PAUL & MARY**<br>10 Years Together<br>Warner Bros. BS 2552 | 35 |
| 138 | 133 | **LAWRENCE WELK**<br>Candida<br>Ranwood RLP 8083 | 9 |
| 139 | 143 | **THREE DOG NIGHT**<br>Was Captured Live at the Forum<br>Dunhill DS 50068 | 64<br>● |
| 140 | 184 | **STATLER BROTHERS**<br>Bed of Rose's<br>Mercury SR 61317 | 3 |
| 141 | — | **SUGARLOAF**<br>Spaceship Earth<br>Liberty LST 11010 | 1 |
| 142 | 144 | **JAZZ CRUSADERS**<br>Old Socks, New Shoes . . .<br>New Socks, Old Shoes<br>Chisa CS 804 (Motown) | 10 |
| 143 | 148 | **SMOKEY ROBINSON & THE MIRACLES**<br>Tears of a Clown<br>Tamla TS 276 (Motown) | 8 |
| 144 | 154 | **VENTURES**<br>10th Anniversary Album<br>Liberty LST 35000 | 19 |
| 145 | 147 | **MERLE HAGGARD & THE STRANGERS**<br>Okie From Muskogee<br>Capitol ST 384 | 50 |
| 146 | 119 | **MERLE HAGGARD**<br>A Tribute to the Best Damn Fiddle Player in the World (Or My Salute to Bob Wills)<br>Capitol ST 638 | 9 |
| 147 | 138 | **JACKSON 5**<br>ABC<br>Motown MS 709 | 37 |
| 148 | 140 | **GRAND FUNK RAILROAD**<br>Grand Funk<br>Capitol SKAO 406 | 55<br>● |
| 149 | 136 | **BOBBY SHERMAN**<br>Here Comes Bobby<br>Metromedia MD 1028 | 45<br>● |
| 150 | 145 | **JIM NABORS**<br>Everything Is Beautiful<br>Columbia C 30129 | 24 |
| 151 | 151 | **SUGARLOAF**<br>Liberty LST 7640 | 27 |
| 152 | 153 | **SAVOY BROWN**<br>Looking In<br>Parrot PAS 71042 (London) | 18 |
| 153 | 155 | **CONWAY TWITTY**<br>15 Years Ago<br>Decca DL 75248 | 4 |
| 154 | 149 | **IRON BUTTERFLY**<br>In-A-Gadda-Da-Vida<br>Atco SD 33-250 | 135<br>● |
| 155 | 176 | **McGUINNESS FLINT**<br>Capitol SMAS 625 | 3 |
| 156 | 156 | **GARY PUCKETT & THE UNION GAP**<br>Greatest Hits<br>Columbia CS 1042 | 32 |
| 157 | 164 | **HENRY MANCINI**<br>Mancini Country<br>RCA Victor LSP 4307 | 9 |
| 158 | 129 | **BLOOD, SWEAT & TEARS**<br>Columbia CS 9720 | 107<br>● |
| 159 | 130 | **RAY CONNIFF**<br>We've Only Just Begun<br>Columbia C 30410 | 8 |
| 160 | 168 | **NEIL YOUNG & CRAZY HORSE**<br>Everybody Knows This Is Nowhere<br>Reprise RS 6349 | 67<br>● |
| 161 | 135 | **BREAD**<br>On the Waters<br>Elektra EKS 74076 | 28 |
| 162 | 166 | **CREEDENCE CLEARWATER REVIVAL**<br>Green River<br>Fantasy 8393 | 75 |
| 163 | 170 | **PRESIDENTS**<br>5-10-15-20 (25-30 Years of Love)<br>Sussex 7005 (Buddah) | 3 |
| 164 | 165 | **ISAAC HAYES**<br>Movement<br>Enterprise ENS 1010 (Stax/Volt) | 44 |
| 165 | 177 | **BURT BACHARACH**<br>Reach Out<br>A&M SP 4131 | 44 |
| 166 | 173 | **FRANK ZAPPA**<br>Chunga's Revenge<br>Bizarre/Reprise MS 2030 | 13 |
| 167 | 163 | **GUESS WHO**<br>American Woman<br>RCA Victor LSP 4266 | 53<br>● |
| 168 | 146 | **FLIP WILSON**<br>The Devil Made Me Buy This Dress<br>Little David LD 1000 | 51<br>● |
| 169 | 183 | **JOHNNY MATHIS**<br>Sings the Music of Bacharach & Kaempfert<br>Columbia C 30350 | 4 |
| 170 | 132 | **TOM RUSH**<br>Wrong End of the Rainbow<br>Columbia C 30402 | 8 |
| 171 | 142 | **CHRISTIE**<br>Yellow River<br>Epic E 30403 (Columbia) | 10 |
| 172 | 169 | **GLEN CAMPBELL**<br>Goodtime Album<br>Capitol SW 493 | 20 |
| 173 | — | **LORETTA LYNN**<br>Coal Miner's Daughter<br>Decca DL 75253 | 1 |
| 174 | 126 | **BEST OF THE ARCHIES**<br>Kirshner KES 109 | 12 |
| 175 | 178 | **MOODY BLUES**<br>On the Threshold of a Dream<br>Deram DES 18025 (London) | 89<br>● |
| 176 | 181 | **RICHIE HAVENS**<br>Alarm Clock<br>Stormy Forest SFS 6005 (MGM) | 6 |
| 177 | 180 | **NEIL DIAMOND**<br>Greatest Hits<br>Bang 219 | 18 |
| 178 | 179 | **MILES DAVIS AT FILLMORE**<br>Columbia G 30038 | 10 |
| 179 | 191 | **DAVID PORTER**<br>Into a Real Thing<br>Enterprise ENS 1012 (Stax/Volt) | 3 |
| 180 | 167 | **HEINTJE**<br>Mama<br>MGM SE 4739 | 11 |
| 181 | 194 | **JIM NABORS HOUR**<br>Columbia CS 1020 | 21 |
| 182 | 199 | **YOKO ONO/PLASTIC ONO BAND**<br>Apple SW 3373 | 2 |
| 183 | — | **HOLLIES**<br>Moving Finger<br>Epic E 30255 (Columbia) | 1 |
| 184 | 193 | **CHAIRMEN OF THE BOARD**<br>In Session<br>Invictus SKAO 7304 (Capitol) | 12 |
| 185 | 174 | **JETHRO TULL**<br>Benefit<br>Reprise RS 6400 | 41<br>● |
| 186 | 189 | **JERRY BUTLER SINGS ASSORTED SOUNDS BY ASSORTED FRIENDS AND RELATIVES**<br>Mercury SR 61320 | 2 |
| 187 | 158 | **KENNY ROGERS & THE FIRST EDITION**<br>Tell It All Brother<br>Reprise RS 6412 | 16 |
| 188 | 185 | **ARISTOCATS**<br>Various Artists<br>Disneyland 3995 | 4 |
| 189 | 160 | **ERIC CLAPTON**<br>Atco SD 33-329 | 30 |
| 190 | 182 | **DAVID STEINBERG**<br>Disguised as a Normal Person<br>Elektra EKS 74065 | 4 |
| 191 | — | **SAMMI SMITH**<br>Help Me Make It Through the Night<br>Mega M31-1000<br>(International Recotape Corp.) | 1 |
| 192 | 192 | **BALLIN' JACK**<br>Columbia C 30344 | 5 |
| 193 | — | **BOOKER T. & THE MG's**<br>Melting Pot<br>Stax STS 2035 | 1 |
| 194 | 190 | **ESTHER PHILLIPS**<br>Burnin'<br>Atlantic SD 1565 | 7 |
| 195 | 197 | **JERRY LEE LEWIS**<br>There Must Be More to Love Than This<br>Mercury SR 61323 | 3 |
| 196 | 200 | **THE OWL & THE PUSSYCAT**<br>Blood, Sweat & Tears/Soundtrack<br>Columbia S 30401 | 2 |
| 197 | 191 | **BRIAN HYLAND**<br>UNI 73097 | 3 |
| 198 | 198 | **SIR LORD BALTIMORE**<br>Mercury SR 61328 | 2 |
| 199 | 196 | **MARGIE JOSEPH MAKES A NEW IMPRESSION**<br>Volt VOS 6012 | 2 |
| 200 | — | **BERT KAEMPFERT**<br>Orange Colored Sky<br>Decca DL 75256 | 1 |

## TOP LPS

### A-Z (LISTED BY ARTIST)

Allman Brothers Band .......... 90
Lynn Anderson .......... 37
Archies .......... 174
Aristocats .......... 188

Burt Bacharach .......... 102, 105, 165
Badfinger .......... 78
Ballin' Jack .......... 192
Beatles .......... 98, 126
Bee Gees .......... 32
Black Sabbath .......... 43
Blood, Sweat & Tears .......... 117, 158
Bloodrock .......... 31
Booker T. & the MG's .......... 193
Bread .......... 161
James Brown .......... 73, 87
Jim Ed Brown .......... 94
Eric Burdon & War .......... 131
Jerry Butler .......... 186
Butterfield Blues Band .......... 72
Byrds .......... 88

Glen Campbell .......... 172
Carpenters .......... 17
Johnny Cash .......... 82
Chairmen of the Board .......... 184
Chicago .......... 3, 41, 45
Christie .......... 171
Eric Clapton .......... 189
Joe Cocker .......... 68
Cold Blood .......... 67
Judy Collins .......... 23
Perry Como .......... 36
Ray Conniff .......... 159
Creedence Clearwater Revival .......... 6, 46, 162
Crosby, Stills & Nash .......... 125
Crosby, Stills, Nash & Young .......... 85

Miles Davis .......... 178
Dawn .......... 40
Derek & the Dominos .......... 75
Neil Diamond .......... 26, 59, 108, 177
Doors .......... 81
Bob Dylan .......... 83

Emerson, Lake & Palmer .......... 99

Fifth Dimension .......... 28, 91
Roberta Flack .......... 54
Free .......... 133

Bobby Goldsboro .......... 123
Grand Funk Railroad .......... 14, 62, 148
Grateful Dead .......... 83
Guess Who .......... 79, 167
Arlo Guthrie .......... 119
Gypsy .......... 122

Merle Haggard & the Strangers .......... 114, 145, 146
George Harrison .......... 1
Richie Havens .......... 174
Isaac Hayes .......... 24, 164
Heintje .......... 180
Jimi Hendrix, Buddy Miles & Billy Cox .......... 96
Hollies .......... 183
Engelbert Humperdinck .......... 118
Brian Hyland .......... 197

Iron Butterfly .......... 154

Jackson 5 .......... 48, 147
James Gang .......... 84
Jazz Crusaders .......... 142
Jefferson Airplane .......... 25
Jesus Christ, Superstar .......... 3
Jethro Tull .......... 185
Elton John .......... 8, 15
Tom Jones .......... 76
Janis Joplin .......... 9
Margie Joseph .......... 199

Bert Kaempfert .......... 200
Paul Kantner & the Jefferson Starship .......... 31
B.B. King .......... 71
Kinks .......... 56

Led Zeppelin .......... 18, 115
John Lennon/Plastic Ono Band .......... 12
Lettermen .......... 137
Jerry Lee Lewis .......... 195
Gordon Lightfoot .......... 20
Loretta Lynn .......... 173

Henry Mancini .......... 69, 157
Johnny Mathis .......... 149
John Mayall .......... 131
Curtis Mayfield .......... 33
Paul McCartney .......... 113
McGuinness Flint .......... 185
Sergio Mendes & Brasil '66 .......... 134
Buddy Miles .......... 93, 109
Moody Blues .......... 55, 178
Van Morrison .......... 49
Mountain .......... 18
Anne Murray .......... 83

Jim Nabors .......... 150, 181
Nitty Gritty Dirt Band .......... 86
Laura Nyro .......... 60

Yoko Ono/Plastic Ono Band .......... 182
Original Cast—Hair .......... 120
Original TV Cast—The Sesame Street
  Book & Record .......... 74
Osmonds .......... 22

Partridge Family .......... 11
Peter, Paul & Mary .......... 137
Esther Phillips .......... 194
Poco .......... 29
David Porter .......... 179
Presidents .......... 163
Elvis Presley .......... 16, 57, 136
Ray Price .......... 35
Charley Pride .......... 85, 129
Gary Puckett & the Union Gap .......... 156

Quicksilver Messenger Service .......... 27

Rare Earth .......... 103, 106
Redeye .......... 113
Emitt Rhodes .......... 38
Smokey Robinson & the Miracles .......... 143
Kenny Rogers & the First Edition .......... 187
Rolling Stones .......... 97
Diana Ross .......... 104
Tom Rush .......... 170

Santana .......... 4, 89
Savoy Brown .......... 183
Sea Train .......... 132
Bobby Sherman .......... 65, 149
Simon & Garfunkel .......... 66
Sir Lord Baltimore .......... 198
Sly & the Family Stone .......... 7, 128
Sammi Smith .......... 191
Soundtracks:
  Butch Cassidy & the Sundance Kid .......... 102
  Love Story .......... 8
  The Owl & the Pussycat .......... 196
  Scrooge .......... 135
  Song of Norway .......... 95
  Woodstock .......... 34
Spirit .......... 63
Statler Brothers .......... 140
David Steinberg .......... 190
Steppenwolf .......... 64, 107
Cat Stevens .......... 39
Stephen Stills .......... 13
Sugarloaf .......... 141, 151
Supremes .......... 130

James Taylor .......... 19, 80, 101
Temptations .......... 70
Ten Years After .......... 44
B.J. Thomas .......... 77
Three Dog Night .......... 30, 116, 139
Traffic .......... 92
Ike & Tina Turner .......... 124
Conway Twitty .......... 153

Uriah Heep .......... 111

Ventures .......... 144

Dionne Warwick .......... 41
Lawrence Welk .......... 138
Who .......... 42, 100
Andy Williams .......... 115
Flip Wilson .......... 81, 168
Nancy Wilson .......... 88

Neil Young .......... 47, 160

Frank Zappa .......... 166

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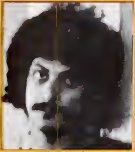

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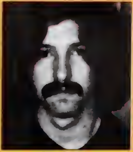

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EDWARD (JOHNNY TAYLOR) APPLETON
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BASS GUITAR

DANNY MAGELEN
VOCAL BARITONE SAX

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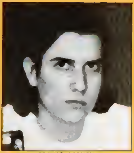

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# NAB Print Demand Stirs Disk Cos.' Choice Words

• Continued from page 1

label put songwriter Norman Whitfield on the phone with the two or three radio stations who wanted to know what the lyrics meant, he said.

Jones, like nearly every record man questioned, felt that sending printed lyrics to radio stations would be expensive and time consuming.

### Clearance Hard

One of the major hangups would be in clearing all of the songs, according to Jack Loetz, executive vice president of MCA Records. "With some records, we already include the lyrics; on album jackets, for example. But if you send these albums overseas, you have clearance problems and have to receive the publisher's permission." Usually, publishers do give permission; it's a technicality. But it's costly and time consuming.

"Obviously, we need the cooperation of the radio stations and their exposure of our products, but the radio stations also have a responsibility. They should listen to records before they play them. We are as concerned as they are about possible profanity on the air.

Jerry Schoenbaum, president of Polydor Records, said: "It's very unfair. They don't buy records now and, even though the amount of records they play is small, we always send them records when they ask. Don't ask us to do handsprings!"

Schoenbaum pointed out that the cost of doing business today is "so exceptional and this move would just increase our costs.

"I don't push dope or obscenity, but neither am I going to tell a kid he can't write about any given subject. It's censorship; I can take any lyric and twist it any way you want. But I'm not ashamed of what we put out or what the artists are singing about. And I'm pretty damned reluctant about complying.

"Yet, I'm sure they'll end up winning if they push it because some little guy will do it—print the lyrics—thinking he'll stand a better chance of getting his records played. Everybody else would then have to follow through. And just because I'm against it doesn't mean I won't go along. It's just that it's a terrible burden."

### Weiss Statement

Gene Weiss, head of promotion at Paramount Records, said it was the publishers who would give the most problems, "but if radio stations want it, they'll probably get it . . . that's the way you get records played and if we have to do it, we have to do it." He added a few well chosen words on the matter.

Herb Corsack, sales and promotion manager of Vanguard Records, said: "We've been through this how many times now?" He pointed to a few years ago when KLIF in Dallas demanded lyrics for a while.

"It's an additional cost and additional trouble . . . and they won't read the lyrics anyway; they don't listen to the records and they don't play 90 percent of the product that we in the record industry produce. I don't understand why they can't hear the lyrics . . . unless they merely don't want to listen to the music."

### If Only Forced

Corsack said that the NAB represented the part of radio that doesn't mean much of anything in influencing record sales. Providing printed lyrics would be costly and complicated to handle, he said, and he would do it "only if forced."

Irv Biegel, general manager of Bell Records, said it's a question of censorship. "I can envision a tremendous problem, especially with our young creative people." The physical problems, while enormous, could be solved, he said.

### 'Let Them Listen'

LOS ANGELES — "Let them take the time and listen," commented Chuck Kaye, A&M's vice president for recorded product and publishing. His comment sums up the feeling here among manufacturers to the NAB's proposed lyrics-with-records edict.

"It's their responsibility to listen to the music they play," Kaye said. "If they're concerned they should take the time to listen. We take the time to make, press, mail and service our product. When something's exceptional, it's very appropriate to include a lyric, but not for purposes of censorship."

Roger Karshner, Capitol's national promotion director, felt the suggestion was "just another restrictive act. Broadcasting has to be more than people looking at lyrics. It's another microcosmic observation of art I don't like. I am opposed to doing a big number on everything we send out. But if it meant we weren't going to get airplay, we would acquiese to their request."

Joe Smith, Warner Bros. executive vice president, felt the "enormous amount of paperwork" required would make it impossible for stations to handle. "From my experience with license holders and radio management, the overwhelming majority are light years away from the music they broadcast, their music directors are underpaid and their personal prejudices against contemporary music and musicians negates any possibility of objectivity. Good taste and community responsibility won't be effected by someone reading sheets of lyrics every week."

"I'm not surprised" (at the move), Bob Yorke, Mediarts Records president, said. "People are getting very cautious about morality issues. It can be burdensome for record companies to send out lyrics with every product, but if it became a uniform thing in the broadcasting industry, record companies would attempt to accommodate. We have tried to include lyrics with all our albums, but not with our singles.

"We are at cross purposes with broadcasters in that the record industry feels it should be treated as an art form and have more freedom than the broadcasting code provides. The stations ought to do their own censoring. They have the right and obligation, but they're laying it off on somebody else."

Don Graham, Blue Thumb's executive vice president, indicated he wouldn't mind supplying lyrics "in order to gain airplay." In fact, he had to provide a lead sheet on the label's current hit single "Ride a White Swan," by Tyrannosaurus Rex because disk jockeys couldn't understand the vocalist's English fairy tale expressions. "My only objection would be in supplying lyrics for instrumentals. Once at A&M I received a request for the lyrics to Herb Alpert's instrumental hit, 'Taste of Honey.' "

# Merc Revamping Clicks; LP's Score

• Continued from page 3

promotion, Dennie Rosencrantz for pop albums and Rory Burke continues as national promotion manager of country product.

Additionally, Logan Westbrooke was brought in as promotion man for soul product; he has Jocko Carter helping in 11 southern states.

The field promotion force was pared down to 10 men in key markets backed up by distributor house promotion men in other areas.

Mercury also expanded its distribution of independent labels such as A&R, Soundsville, Mr. Chand, Wayside, Peachtree, Odax, and most recently, Vertige, the Philips contemporary label from England.

Mercury's image was strengthened by phasing over artists from Smash. And its image in the contemporary field enlarged with such new acts as Rod Stewart, David Bowie, Sir Lord Baltimore, all of which have packages Simon expects to chart soon.

# Lipton Forms Production Co.

NEW YORK—David Lipton, former professional manager and promotion director of Metromedia Music, has formed a record production company, Victrix Productions. He'll be partnered in the new firm with Steve Metz.

Lipton will also be joining Metz as a principal in Catalyst Management. Catalyst represents Beverly Ann Bremers and David Rodman.

Lipton also will be forming his own publishing company and will be publishing the material of Steve Reinhardt and Melissa Manchester.

# Sales Program Held

LOS ANGELES — Blue Note holds a month-long sales program on all its catalog and new releases. The campaign is the first ever instituted in Blue Note's 30-year history. Artists represented with new releases are Elvin Jones, Ornette Coleman, Jeremy Steig, Candido and Chick Corea.

# DINGELL AGAIN OFFERS PRINT-LYRICS BILL

WASHINGTON—Rep. John Dingell (D., Mich.) has again introduced his bill to require that all lyrics set to music and sold in interstate commerce be accompanied by a printed copy of the words. The bill would also apply to any "verbal matter" set to music, presumably inclusive of grunts, groans, screams and "yeah's."

The enforced accompaniment of all recordings by the printed words would automatically place broadcasters in the position of knowing what went out over their airwaves, no matter how undecipherable the verbal matter might sound electronically.

Broadcasters traditionally prefer that all such activity be credited to their own voluntary concern for chaste good taste on their station programming.

The Dingell bill may add another prod to the recent move of the National Association of Broadcasters to ask record manufacturers for printed copies of the words with all recordings sent to radio stations. (Billboard, Feb. 6, 1971).

# TOMORROW

By ED OCHS

### The Alice Cooper Get Well Card

Alice Cooper licks the television picture with his eyes and washes it down with a cold Budweiser. Along with the words and other radioactivity, they are recorded, refrigerated, circuited and keyed on the computer. Now Ralph Cramden is laying the coup de mouth on Alice. Oh-h-h! squirms Alice in dazed delight. He caves further into the wicker chair, though he never quite sits in it, stored sideways like a questionable question mark in the dark. But wait. That weird, searing, dusky light seems to be talking to him, educating him, recharging his batteries as he basks there in the electric field of the television, among the neutrons and electrons. It is the only light in the room, and it is Alice's moon and crystal, focus and brain. When the refueling was over, and after he had gotten a good buzz, he gobbled some cheese, like Sam has planned, to weigh him down. Alice conveniently put his head back in the socket, and Sam sighed, relieved. What more can Alice's manager do? Get well, Alice. Look up. Alice looked up. "You wouldn't happen to have any mascara?" he asked anybody. No, or whatever, but Sam did manage to locate a black marker pen. On his upper lip portents of a shave were growing up darkly through his makeup, a decaying tooth greased his grin. His lips hung there like a puppet's pelvis, and he hung there. Without feathers. Chickens. Hammers.

* * *

"It's breaking. Really. "Eighteen." Everywhere. Yeah. A regional breakout in Detroit. No. 103 in Billboard. Nationwide. Yes, amazing to say the least. Yeah, unbelieveable. A lot of people seem to be digging Alice." There was something electric in the air, a sizzling flow between Sam and Alice. It's br-r-reaking! The phone was ringing. Sounds like we've got a hit on our hands. They were wrong. They laughed. Alice began to worry. "One more station," Sam cheered. He heard "Eighteen" hitting the felt turntable in a radio station in San Francisco. The phone rang again. Alice was cooped up in front of the TV screen, wondering anxiously at the phone, what the voice at the other end was saying. He guessed furiously at Sam's words, fretting whether they were answers or questions. Whether it's a hit and whether the gypsy lied, whether there was another way in or out for a child lost forever in Macy's. A computer? Poetry? Prayer? But the television didn't answer, and the call was for someone who was not there.

# Executive Turntable

• Continued from page 6

**Malcolm Perlman** named vice president, controller, Capitol Record (Canada).

* * *

**Mike Rutter,** general sales manager of Certron Corp., has left. . . . **Dick Bowman** has joined Scepter as its West Coast representative. He was formerly with Paramount Records as its sales manager. . . . **Ron Gordon** has been appointed executive vice president of Muntz Stereo. . . . **Mark Kaplan** and **William Fine** named to the board of directors of Creative Management Associates.

* * *

LOVE

**Walt Calloway** named at Warner Bros. to the newly created post of broadcasting relations director. He was formerly the label's artist relations manager. Calloway will maintain liaison with middle of the road and non-top 40 stations, working with **Ron Saul,** the label's national promotion manager. . . .**Dick Sherman** has left Warner Bros. after five years as its national sales manager and has been replaced by **Ed Rosenblatt,** formerly general manager of Talent Associates Records. . . . **Leroy Robinson** joins RCA's Los Angeles public relations office. He was formerly editor of Soul Illustrated. . . . **Noel Love** named national promotion coordinator, Bell Records. He moves from Polydor Records where he was director, national promotion.

# Billboard in Coast Move

• Continued from page 1

In another move, Peter Heine will assume the title of sales director, Billboard. He, too will be based in Los Angeles. Heine will retain the title of director of Far East operations. Reporting to Heine will be Ron Willman, Eastern sales manager, and all Billboard salesmen in all offices, and the Tokyo office.

Ron Carpenter has been stepped up to Eastern publishing director, and general manager of Billboard Magazine's New York operations.

Billboard's chart operation will continue to be based in New York, directed by Andy Tomko until August, and then will be shifted to the West Coast under his direction. At the same time, Don Ovens, director of reviews and programming services, will move to the Coast.

Billboard's Special Projects and RSI, under the direction of Andy Csida, will continue to beadquarter in New York. Csida will report to Cook in Los Angeles.

# Moss Launches Label

CINCINNATI — Bill Moss, formerly music director and deejay with WUKO, Columbus, Ohio, has launched his own label, Capsoul Records, with his initial release, "All I Need to Make It," an instrumental by the Capsouls, due out this week. Moss was here last week to make distribution arrangements with Jim Yates, of A&I Distributing.

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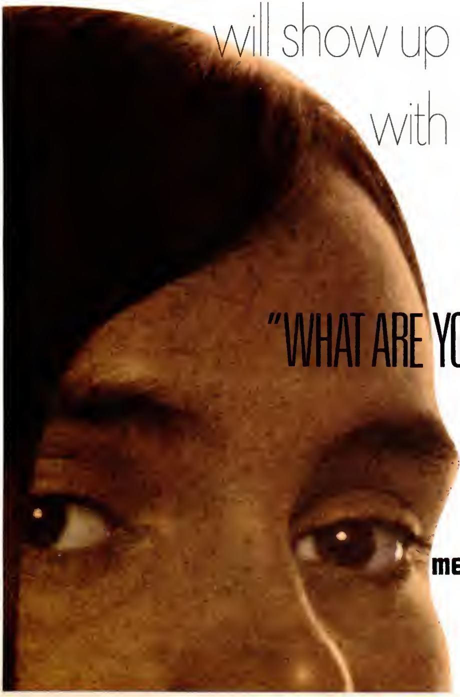

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